

BACONIANA

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EDITORIAL NOTES

OUR readers will we trust be interested in the illustrated article by Miss Pauline Holmes on the Morgan Coleman Manuscript, which she most industrially tracked down to its present owner, Captain Allan Spowers, an Australian who served in the Grenadier Guards during the war, and who kindly lent her this valuable relic from which she had four large-size photographs prepared at actual size and has presented them to the Francis Bacon Society. Miss Holmes was educated at Harvard, Columbia and Wellesley Universities, taught High School mathematics at leading American schools and became educational assistant to Prof. Arthur O. Norton, at Wellesley, but in 1929 was forced to retire from teaching owing to paralysis supervening on a tumour in her spinal cord, and since has devoted her attention to writing educational works. She is also very prominent in a number of literary societies, including the well-known National League of American Pen Women, and last month at Boston gave them a lecture on Bacon which convinced many among the audience who had started by being definitely hostile.

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Miss Holmes is a friend of Mrs. William H. Prescott, whose late husband Dr. Prescott was a leading Baconian and became a financial backer of Dr. Orville W. Owen early in this century. It was Mrs. Prescott herself, a very active member of the Francis Bacon Society, who first interested Miss Holmes in the Bacon-Shakespeare controversy a good many years ago, and placed her fine library of Baconian works at her disposal. At present Miss Holmes is devoting herself in a determination to rearrange and reconstruct Dr. Owen's rendering of Bacon's Word Cipher, and has the use of Owen's great wheel. As she says in a note to her article he was unacquainted with all of the guide words and was unable to acquire original editions of the works to which he was referred, and to get results it will be necessary to acquire facsimile reproductions of all the works as tabulated by Bacon, which means a considerable outlay. Our American members are mostly enthusiastic friends and we need not doubt but that ere long some wealthy supporter will come forward to finance such an undertaking. Then our active Miss Holmes will be in her element!

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Mention of American members calls to mind Mr. Earle Cornwall, of Los Angeles, California, whose amusing short articles not infre-

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quently appear in BACONIANA. Earle delights in ridiculing wittily the Stratfordian School which is generally, he says, as hide-bound in the United States as here. He is as ubiquitous in his way as Miss Holmes and in his leisure hours—if leisure be the right word—is the moving spirit in a number of literary societies in which his exuberant wit can have full swing. He has favoured us with a copy of two of these, one termed “Gemini” and the other “Chimera” both of which he edits and contributes to largely, they being produced under the aegis of NAPA (The National Amateur Press Association) its members being he says, “like one big family,” although he confesses that perhaps half of his correspondents are shocked by “the rebellious, unorthodox things that I write.” They are a strange mixture of airy badinage and high-class essays and verse. They are beautifully produced on choice paper set up and printed we gather by the readers themselves, “printed on Streathmore Ivory Laid-Text laboriously cut sheet by sheet with a safety razor blade,” he writes blandly. Earle says in a covering note, “How to get you a few subscribers to BACONIANA is a puzzle.” We can at least say that our publication is less bizarre than his NAPA productions, but perhaps that is Earle’s difficulty. Anyhow his high spirits lead to gaiety in these generally sombre times.

* * *

Mr. Howard Bridgewater, a member of the Francis Bacon Society for some twenty-five years, a former chairman of the Council, and a frequent contributor to BACONIANA, published a book earlier in 1948 and has a second edition in the press entitled “The Grotto” (the Rydal Press, Keighley, Yorks, 2s. 6d., illustrated), which cannot be said to be directly related to the Baconian question, for it concerns an archaeological mystery in the shape of a prehistoric subterranean temple attributed to the god Mithra, on the brow of Dane Hill, Margate. It was first discovered in 1835, under the grounds of a school, by the son of the schoolmaster who was lowered into what had been supposed was a disused well, and when hauled up again described breathlessly the existence of an Aladdin’s Cave, with a serpentine passage having a coil and leading to an altar chamber, the walls throughout exquisitely decorated in mosaic designs by millions of beautiful coloured sea-shells of varying kinds set in cement superimposed upon a clay intersection of the chalk. It was opened to the public in 1838 but obtained practically no press publicity then or now. Mr. Bridgewater has produced a most attractive account of this remarkable grotto, of which scientific evidence exists dating back to perhaps 2,000 years B.C. Who erected it and why? A serpentine temple suggests an age long before Mithra, when Cronus-Saturn was the ruling deity in the British Isles and elsewhere, for the coiled serpent was his symbol, as was the case at Avebury, Wilts., where again we find the long avenue of great monoliths leading to the Circle, where it had been set up to that deity. If the Grotto had been discovered in the Mediterranean area, no doubt the world would have heard of it as front page news, but the prehistoric civilisation of

Britain is not fashionable. There is no money in it! No tourist trade! The grotto would have delighted Bacon, who says in his *Advancement of Learning*, "Out of monuments, names, proverbs, traditions, private records . . . and the like, we do save and recover somewhat from the deluge of time." Those of our readers who are interested in the antiquity of the British Isles—now slowly being recognised—will do well to read Mr. Bridgewater's monograph on the subject, with photographs of the interior of this fascinating antiquity.

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The controversy in regard to the correct decipherment of Mrs. Gallop's Biliteral Cipher crops up with zealous energy on the part of a few persons who for some reason seem most anxious to dispute its accuracy or even sometimes its very existence. A well-known member of the Society raised what to his mind is an insuperable objection. "As different printers used different type," he writes, "one would have to discover a separate 'A' and 'B' code for each printer. That would be quite impossible. There were several type-manufacturers, mostly continental. Type had to be cut by hand, and there were no precision tools and machinery to make them uniform. The more you enlarge it the more differences are revealed." From a commonsense point of view surely we are entitled to expect that when Bacon in his declining years was so insistent to describe the Biliteral system that he set it out in the *De Augmentis* of 1623 and 1624 (Paris), he had some definite purpose in view. Not only did he describe the method in full but gave illustrations of the two types of letters. We may at least presume that he took all this trouble with this particular cipher as he, a brilliant cryptographer, desired to give a hint of its use in his works. Accordingly we are entitled to believe *a priori* that he did utilise it rather than, after giving so plain a clue, he did not have any such purpose.

* * *

On such an inference what would he have done when he had arranged his manuscript for publication? He would surely have marked the 'A' and 'B' italic letters, or perhaps have distinguished either the 'A' or 'B' by a mark, after which it would appear obvious that either he himself, or one of his assistants, would obtain a specimen of two fonts of type and approve of them. In view of Bacon's lifelong contact with book-production and printing it is more than possible that he employed type-cutters for his own purposes, as he probably did also for his many significant and characteristic adornments, head and tail-pieces and the like. As long as the two fonts were differential even if they varied somewhat in certain works and editions, that was surely to be expected. The late Henry Seymour's decipherment of Bacon's *History of Henry VII*, shows scarcely any variation from that of Mrs. Gallop, but in his preparation he made enlarged copies of variations in certain letters as a guide. There would be such variations. Printers would not normally carry large stocks of letters, especially italic letters and would have to borrow

temporarily. It seems a very likely proposition that Bacon possessed a stock of italic letters and when he used the Biliteral Cipher he loaned the type to his printer. Why make a mystery where there is no need of one? To anyone acquainted with type-setting and book production it is as certain as anything can be that, if Bacon intended to use the two-letter Cipher, he previously arranged about the type-setting, and approved of it. He could not always obtain consistency of type but could get as near as possible.

* * *

We have been requested by our readers to give some account of what James Finney Baxter said about the Biliteral Cipher whose famous work *The Greatest of Literary Problems* (680 pages perfectly illustrated with title pages, designs, type, etc.), was published in Boston in 1915 and has been long out of print. It is written by a Shakespearean scholar who knows his subject from every angle and weighs everything he says carefully and judiciously. He accords no fewer than eighty-four pages to the Biliteral Cipher and Mrs. Gallup's Decipherment. We can only mention a few of his many analyses of her work. Here is one of his expert observations:

"We quote at length because it is so common for people when the cipher is mentioned to exclaim 'Lee, Collins, and the other Shakesperian scholars long ago exploded that fraud.' It therefore seems necessary to set such objectors right by showing that Bacon was an expert in ciphers. The only question, then, to consider is, did he employ them in the works which he wrote, whether anonymously or under pseudonyms, for reasons of safety or policy?" (p. 154)

He takes first the famous 8 line verse by "I.M." "To the Memorie of M. W. *Shake-speare* which begins, "Wee wondred (*Shake-speare*) that thou went'st so soone," and reproduces it in facsimile containing exactly 300 letters, including the title, from which Mrs. Gallup obtained the cipher reading, "Search for Keyes, the headings of the Comedies. Francis, Baron of Verulam," which Cipher takes 59 letters, the last five being nulls. Finney Baxter reveals in a table exactly how she got these 12 words, derived from 295 letters.

* * *

But, not content, Baxter tested her himself. He had a photograph taken many times enlarged of the poem, from which the letters were cut, then reconstructed the 'A' and 'B' fonts, pasted them on a large sheet of cardboard, and again photographed it down to the original size in the Folio. To deceive Mrs. Gallup, Baxter left the first word namely "Search" intact. His others were "Kaiser Kultur Kreig und Schlachten Macht ist Recht n of Verulam," a strange jumble, but Mrs. Gallup got it correctly at once.

He then gave her another test of reliability even more strenuous. He used Sonnets xxxii, xxxvi, and xxxviii, altering the letters of the font as before and concealed in them a two-verse poem of his own with his signature at the end. She got it out accurately to a letter by return mail. "These examples, one from each Folio, ought to be

worthy of the attentions even of Stratfordians," observed Baxter, although he was doubtless well aware that these gentry can only ignore such proofs which they dare not challenge in public. Yet judgment should go against them by default.

* * *

Of the labour and skill required by any decipherer like Mrs. Gallup, he writes in this vein:

"We believe that anyone with good eyes and an ambition to master these difficulties (*e.g.* of type) can do so by persistent labor, for instance as would be required in mastering a foreign tongue."

Elsewhere he offers the opinion that generally speaking persons of over forty have lost that sharpness of vision which enables younger people to distinguish between the very slight variation of the two fonts in many instances.

Later on he examines at some length the investigations of Mr. W. H. Mallock, a well-known *litterateur* and critic in the earlier part of this century. For some time Mallock was sceptical of the possibility of separating the two fonts with any accuracy but after two or three years study he changed his viewpoint. Selecting at random an italic passage from the First Folio he invited Mrs. Gallup to send him her rendering letter by letter with which he experimented at some length, and found that with few exceptions the 'A' and 'B' fonts differed and were satisfactorily distinguished. He became a convert and supporter of Mrs. Gallup, being confident of her genuineness and correctness. As for the printing difficulty he made short work of it:

"One of the most frequent, *a priori* objections which critics have raised to Mrs. Gallup's theory rests on the alleged difficulty of printing it and the extreme unlikelihood that the printers of Bacon's time would have had the means of executing so difficult a piece of work. Now, as far as the mere use of two fonts of italic is concerned, this difficulty is altogether imaginary. A bi-literal cipher might be printed with perfect ease and without the compositor being in any way admitted into the secret."

Mr. Mallock's critical study of the Biliteral Cipher, as Finney Baxter remarked, "should satisfy skeptics of its existence in the Shakespeare Works." But of course that will never be because Stratford-on-Avon would collapse once the truth were recognised!

* * *

It is significant, but from our point of view in a sense satisfactory, for it really betrays their uneasiness, that the public press with few exceptions, whenever the question of the authorship of the Shakespeare plays crops up, loses no opportunity to sneer and jeer at the Baconian case and to besmear it with vindictive contumely. The *New York Herald Tribune* some time ago devoted two and a half columns to boost the pretensions of the Oxfordians, as well as including two portraits, one of De Vere and the other of a fanciful Shakespeare. According to the writer of the article the Oxfordian movement is going ahead fast. He says that the nineteenth century

offered the thesis that the works of William Shakespeare were written by someone else, Sir Francis Bacon being the "strongest contender." This theory, we are told, was regarded "without enthusiasm and was eventually rejected" but by whom he does not say! "It took the Bacon theory 100 years to reach maturity and fifty more to be generally disproved." The Oxfordians seem to get quite a lot of such extraneous and showy publicity given to them! Without wasting words to correct this obviously inspired and mendacious statement it would be interesting to discover what the paid membership of the Oxfordians amounts to and from whence they derive their funds. It would surprise us to learn that its genuine membership reaches a hundred. It is fairly obvious that many Stratfordians, who view the whole case of the Bacon Society with considerable misgivings, would be quite capable of subsidising an active organisation if they could, even say, the Oxfordians, who, while they profess to throw Shaksper of Stratford from his pinnacle, are working primarily to attempt to undermine us if they can. It is a pity from their point of view that they have so poor a candidate in their sixteenth century fop who wrote nothing better than some doggerel and was despised in his day as a titled cad, even though he were a "boy-friend" of Queen Elizabeth.

* * *

This sorry game continues! The *Radio Times* of December 10th, printed a letter from a Mr. D. R. Fletcher of Duddington, who also lauds the Oxfordians and smugly says, "The Baconians have smothered their original theories in a cloud of fantastic cryptograms." In view of the cultured articles which appear in *BACONIANA* this is of course totally untrue and constitutes a libel. Probably the Duddington writer has never set eyes on our publicity, whether it be this magazine or the considerable output of pamphlets and books also we have fathered, or, if he had, he wrote what he must know to be untrue, and, if he had not, what right has he to make such an assertion and, be it added, the *Radio Times* to accord him the space? Again, a Mr. Osborne, according to the *Evesham Journal*, recently had the temerity to proclaim that "if the anti-Stratfordians could bring forward one real scrap of contemporary evidence to show that in Shakespeare's lifetime doubts were cast on his authorship then they would have to approach the evidence boldly and impartially. But the whole argument was based on a tissue of fancies." This champion of Will Shaksper concluded by advising his audience to "treat with the utmost scorn and contempt any attempt to besmirch his honoured name." At first we marvelled who was this modern edition of Old Rip van Winkle, but then we discovered that the orator was addressing the Shakespeare Club in Stratford. It explains the enthusiastic reception his speech evoked, because doubtless there were many present—if not all—whose success in business in that town is to preserve the myth of Will Shaksper as the immortal poet, who yet could not even sign his name! The tourist trade must be worth a very considerable sum to Stratford tradesmen and if the sham "birth-place" nets some £10,000 a year at a shilling a head, how much more

is lavished on the town? Probably it means an invested capital of not much less than a million pounds based on a myth!

* * *

It would be interesting to get to the root of the matter. The Stratfordians are indifferent to the rival small anti-Shakespeare organisations which have set up a De Vere, Earl of Oxford, or a Derby, or a Rutland, or a Southampton, more or less mushroom concerns with no substance behind them, but with the Baconians it is very different. There is no doubt but that they live in constant dread that we shall be able eventually to establish definitely and beyond dispute that Francis Bacon was Shakespeare by one of two proofs, one being the ultimate discovery of the original manuscripts if they have not been wilfully destroyed, and the other being *unquestionable proof of the entire accuracy of the Bi-literal Cipher*, for once this is established it proves beyond cavil the authorship. That is something which neither Stratford nor the other claimants can face with equanimity. It is a continuous bugbear to the Stratfordians whose literary and historical claims have long ago been ground in the dust but—a big BUT—whose financial stake lies in jeopardy when the smug-faced mask in Stratford Church is one fine day tumbled to the ground. Naturally anything that they can contrive to cast doubts on the Gallup Cypher is down their street.

There are a few members of the Francis Bacon Society who do not accept the Cipher of Mrs. Gallup, mainly because their knowledge of the subject is incomplete. The acceptance or otherwise is left to their own devices, but there may manage to creep in by devious means a few others whose secret object is to discredit the Gallup Cipher and overthrow it, thus playing the game of the Stratfordians. It is for this reason that this New Year issue of the official organ is devoting a good deal of space to the subject, and it will be noted that it has been enlarged in size.

* * *

In addition to the fear that the Bacon Manuscripts may yet be suddenly unearthed and the more certain fear that the Cyphers—certainly the Gallup Cypher—must sooner or later be recognised for what it is, the Stratfordians face a formidable foe in Mr. Edward Johnson, who on several occasions has reduced their pretensions to scorn and ridicule. It is doubtful whether Baconians have recognised the great importance of this gentleman's investigations into the cryptographic methods whereby he has proved up to the hilt that Bacon signed his name and proclaimed himself in so many words as the author of the 1623 Folio of Shakespeare. Most interesting was his discovery (given in full in his *Francis Bacon's Cypher Signatures*, of the concealed name in the famous opening lines "To the Reader":

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
With Nature to out-doo the life:
O could he but haue drawne his wit
As well in brasse, as he hath hit

His face, the Print would then surpasse

All that vvas euer vvrit in brasse;

But, since he cannot, Reader, looke

Not on his Picture, but his Booke.

B.I.

Oceans of ink have been lavished on these mystic lines but few, if any, have questioned why the double vv is used for w twice on line 8. Mr. Johnson solved it by producing a symmetrical design by Bacon which gives his name as FRA BACON. To arrange his letters correctly he had to add two further letters to line 8.

* * *

In his 1947 booklet, *Francis Bacon's Cipher Signatures*, in order to fit in the word AUTHOR, Mr. Johnson reverts to the "B.I." verse in six successive tables of symmetrical designs, and obtains the further words, FR BACON AUTHOR. The "Dedication" to the Earls of Pembroke and Montgomery, supposed to have been penned by John Heminge and Henry Condell, contain the cryptogram W(illiam) S(hakepeare) IS BACON. There is no deception about these cryptograms. They are definitely marked in squares, triangles, or corresponding balancing diagonals which compel the decipherer to turn to the right letter. Perhaps the most instructive of all is in Don Adriana's Letter in *Love's Labour Lost* (the booklet published in 1943) containing 18 separate tables in order to prove the case. It contains the name of Bacon himself no fewer than 14 times and finally reveals itself as N.B. THE AUTHOR OF THIS PLAY IS I, F. BACON. Don Adriana is such a fool that he could be used to spout any arrant nonsense, but first of all Bacon had to make a table of squares, in this case 33 squares across the page and 25 down; then he had to design his treatment of squares and other patterns and to put aside the letters he needed to convey his message. This naturally restricted him to the letters he could employ and explains the meaningless of the text. Thus from Mr. Johnson's carefully prepared skeleton squares, which he proves step by step, it can be seen how Bacon prepared the ground. It is very important evidence, so important that the Stratfordians should be challenged to question it.

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Mr. Johnson, who is a member of the Council of the Francis Bacon Society, and an indefatigable investigator into Baconian subjects, possesses a special talent for this form of decipherment, a system quite separate of course from that of Mrs. Gallup's, and we incline to the belief that he has not received the recognition he deserves, for his designs are irrefutable. He deserves the widest publicity for his valuable discoveries and it may be hoped that our lecturers who are to obtain, we understand, an up-to-date assortment of magic lantern slides, may see fit to lecture on this fascinating subject to audiences. There is nothing complicated about it. Meantime those readers who are interested in these uncoverings might purchase, quite cheaply, Mr. Johnson's *Don Adriana's Letter* or his *Francis Bacon's Cypher Signatures*, procurable from the Centre at 50a Old Brompton Road, London, S.W.7.

MORE "HETERODOXY"

SUPPOSING that Shaxper, the rustic of Stratford, had really been the great poet Shakespeare, that incomparable author of the amazing plays and of the autobiographical sonnets, then he, Shaxper, would have stood as the possessor of the greatest and most amazing intellect that this country, or the world, has ever produced. If we *can* entertain this supposition, then the famous Francis Bacon would have been, at that time, scarcely a lesser man than Shakespeare. Does it not seem an extraordinary coincidence that two such great literary giants should have been born within a year or two of one another? Be that as it may, is it not still more inexplicable that these contemporary great men of genius, these consummate intellectuals, should never have met 'publicly'? for had they done so, the fact would surely have been recorded.

Now Shaxper, when not touring as a buskin vagrant, spent a good deal of time in London, between the years 1587 and 1597, yet there is no record of a meeting. London in those days was only about the size of Nottingham or Southampton today, so if we are correct in assuming that there really were *two* such outstanding men of genius, it does seem more than probable that they would have met.

One would imagine that either of them would have used every endeavour to contact the other. The man Shaxper, assuming again that he really was the great Shakespeare, must have been connected in some way with members of the English Court and Bar and so be in a position to make the acquaintance of the great philosopher-lawyer Francis Bacon. Whilst Bacon would himself have been even more eager to meet so kindred a spirit as the great dramatist and playwright. But no, there is no more a record of this than there is that Shaxper possessed any books. This is all very strange and mysterious, yet not nearly so strange as the fact that when the vagrant Shaxper arrived in London, it appears that he could neither read nor write! But so far as records *do* go the nearest that Shaxper got to the Court was on the occasion when the theatrical troupe, to which he was in some way attached, played before Queen Elizabeth at Christmas 1593; that is, of course, *if* he was present on that occasion.

However, in spite of all that, there now exists indubitable proofs that only *one* of these two men was intellectually unique. Wilm Shaxpr, of Stratford, was no more than an illiterate butcher boy who deserted his wife and children to go to London where he eventually became a member of a troupe of players, returning later to his native village to take up money lending.

E. H. P. SCANTLEBURY

THE BI-LITERAL CYPHER OF BACON

*How Henry Seymour in 1921 Completely Confirmed
by Independent Check, Mrs. Gallup's Decipherment of
Bacon's "History of Henry VII"*

BY COMYNS BEAUMONT

THE article in *BACONIANA* on the subject of the Royal Birth of Francis Bacon by James Arther, which was published in the Summer and Autumn issues, was extremely comprehensive and ably argued. For all that Mr. Arther has evidently aroused a certain amount of adverse criticism in the minds of a few individuals who believe that Bacon was Shakespeare but boggle at the claims made of his true birth and repudiate the Cyphers—in this case I am concerned with the Bi-literal Cypher discovered by the late Mrs. Elizabeth Wells Gallup. Therein as probably all readers of this magazine are aware, (although the outside uninstructed public is mainly ignorant of the subject), the main purport of the Cypher was to enable Francis Bacon to inform posterity that he was the legitimate elder son of Queen Elizabeth by her secret marriage to Lord Robert Dudley, whom she created Earl of Leicester and loaded with honours and wealth although she posed publicly as the Virgin Queen.

It sounded drastic to some when Mr. Arther threw down the challenge by maintaining that "either Bacon was the Prince of Wales or he was not Shakespeare". What the writer meant I take it was that those who believe Bacon was the author of the immortal plays poems and sonnets cannot explain logically why he continued to hide his light under a bushel throughout his entire life except admitting to his friends that he was a "concealed poet", and not only that but to continue the mystery long after his death. Why should so great a poet, fully conscious of his genius, have kept up the secret for centuries except for vague hints now and again far later such as the allusion of Archbishop Tenison in his work *Baconiana* of 1679? There must have been a very strong motive, but those who believe that had he been known as a poet it might have affected his public career and was the sole cause of all this profound secrecy show poor judgment and inability to weigh evidence.

A lot of exaggerated nonsense has been written at various times about the unpopularity of an aristocrat being known as a poet in those times and perhaps the average masculine mind had a contempt for the syrupy sort of stuff after the Italian school penned by men like Wyatt, Surrey, De Vere, Earl of Oxford, and a few others. On the other hand the brilliancy of the Shakespearean plays, of his classic poems *Venus and Adonis* and *The Rape of Lucrece*, were in their various ways bold to a degree. Moreover, the Shakespeare plays were recognised widely as to their worth and not least by the Court. Nor can the Court of Elizabeth, herself so extremely erudite and brilliant, be edged aside as consisting of louts and dunces for it was sophisticated to a degree and was not far behind the Court of France.

But there is really no need to enter into all this and I do so only

because the arguments of those who attempt to explain away the extraordinary care, nay genius, with which Bacon concealed himself as a great poet and playwright by the claim that poets were not fashionable or that it might have injured his career, seem to me to be extraordinarily futile and illogical to meet the situation. What did the Queen do to assist his career in her lifetime? Never once did she give him office or assist him in his labours, nay, she handicapped him because he opposed her in Parliament, and in the Essex trials forced him against his will to take a leading part in his prosecution. He had to carve out his own career unassisted by her, badly as he needed her assistance.

There is a stronger argument yet in regard to this mysterious concealment of his authorship. If he had preserved his anonymity during the Queen's lifetime for any reason whatever, why did he continue it after James I succeeded? Well, let us say for argument's sake that he thought it wise to let sleeping dogs lie during his lifetime. But when he died? That must seem an unanswerable problem for those who yet believe that Francis was the son of Sir Nicholas and Lady Bacon, and was throughout the great playwright Shakespeare, because after his death there could have been no ordinary motive for further secrecy either on the part of the Rosicrucians or those admirers who composed *Manes Verulamiani* in memory of the "concealed poet".

Bacon himself was most desirous—and naturally so—that the laurels rightfully his, which stamped him as the greatest poet, statesman and patriot, should be known to the world. The Bi-literal Cypher frequently laments the necessity of this anonymity and pathetically rings the changes in his sentiments as the years rolled on, in the earlier years being consumed by anxiety lest his secret be probed and he come to a sudden and violent end until towards the end of his life when his anxiety turned to fears whether he had hidden his life story too truly for its discovery. That was why he gave such a broad hint in the *De Augmentis* of 1624.

What is the answer to all this? Whether he continued to live after 1626 abroad to a ripe old age or not, why should not his friends have revealed the authorship, men like Rawley, or Sir Tobie Mathew, or Ben Jonson, or the Rosicrucians? The answer doubtless is that Bacon himself forbade it. Yes, but why? There is only one possible answer. It relates to the Dynasty. *Because he was the rightful king of England, as James knew perfectly well, and because the Stuarts were therefore usurpers.* Had it been proclaimed what might not have happened? The Stuarts were not popular as all acquainted with the period agree. James was despised, Charles outraged the independence of the age and was beheaded, and the reigns of Charles II and James II with interludes of revolution and flight were both of useless and selfish monarchs, although romance had played a big part in their vicissitudes. It may be suggested that Bacon made the great sacrifice of concealing his true birth and his immortal works for the sake of the country he loved. It explains why those in his confidence kept silence and why the Rosicrucians did likewise.

The knowledge that Francis Bacon was the elder son of Elizabeth and Leicester, born in wedlock, but in circumstances which precluded his recognition owing to the scandal of Amy Robsart's murder four months before Francis was born, was first publicly announced to the world in 1894 when Dr. Orville W. Owen, of Detroit, proclaimed his astounding discovery of the Word Cypher and was followed in 1899 by Mrs. Gallup's publication of the Bi-literal or two-letter Cypher, since when a good deal of circumstantial evidence supporting the Cyphers has been unearthed. Owen was savagely attacked for the claims he made and although it is recognised by students of the subject that his decipherment was imperfect because he did not sufficiently master the key words and guides Bacon laid down, he at least first gave the information to the world of Bacon's royal birth. Incidentally investigations are proceeding in America at the present time with Owen's great wheel and it is possible that in due course we shall obtain an accurate decipherment of what Bacon himself regarded as his principal cypher.

Mrs. Gallup's discovery of the Bi-literal Cypher by following up the clue given by Bacon in the *De Augmentis Scientiarum*, Paris edition of 1624, at once threw a concise and lurid light on the past. According to Spedding the first, or "London" edition, was issued in October 1623, surprisingly followed by the "Paris" edition of the following year. According to Mrs. Gallup they differ in the Italic printing and some errors in the "Paris" edition do not occur in the earlier one, which however has not been deciphered. It is a rare edition but two copies are said to be in the British Museum, two at Cambridge University, one in the Bodleian, Oxford, and Sir Edward Durning Lawrence had one, presumably now possessed by London University. Is there nobody with the leisure, ability, and concentration to don the mantle of Mrs. Gallup and decipher this edition? It might tell us many things.

It might be recalled here that in the "Paris" edition, as deciphered by Mrs. Gallup, Bacon starts by explaining how, "by a slight alteration of the common Italicke letters the Alphabets of a bi-literate Cyphar having the two forms are readily obtain'd" and goes on to maintain that, being afraid "anie eye might reade what is hid in Cyphar" he uses "for complete yet somewhat scattered rules or directions for another of different scope", especially in dealing with matters of state instancing "the historie of my birth and also my brother's".

This admission indicates that the Bi-literal Cypher is a task requiring great intelligence and concentration, which takes me to the letter of "Kite" published in the Autumn BACONIANA, who is dubious about acceptance of Mrs. Gallup's deciphering and produces certain arguments to that end. His first is that Bacon laid down the desiderata of a good cypher as one easy to read, if possible without suspicion. He objects therefore to Mrs. Gallup's work as (a) not easy to detect especially at a period when wooden type was in use; (b) the inverse of the preceding objection though I do not grasp his meaning; and

(c) that "very few have been able to decipher it or believe they have". "Kite" must forgive me if I accuse him of showing little imagination in such a criticism, for while Bacon's desiderata of a good cypher may have been as he says, intended for ordinary purposes, it was not so in his own case as clearly demonstrated in the quotation I have given already and in many similar warnings to his decipherer. The reason is obvious. Such a cypher as the Biliteral, using two varying types of letter press as fully demonstrated in the *De Augmentis*, meets the simple conditions but in his own personal case, with his life in never-ending danger were his secret revealed, he was compelled to cover up his tracks by rendering discovery not too easy. It was a case of his wit measured against the world and necessitated careful precautions. His problem was how far he dared go. If "Kite" say, possessed some tremendous secret of national importance relating to himself, was highly desirous of preserving it for posterity but knew that if he were found out his life would be forfeit, and, worse still, his treasured secret destroyed; and if he invented a cypher which he hoped would be seen by a discerning eye in the future would he compose it so that it was comparatively easy to discover it?

Here the sceptic may say "this paves the way to discrepancies and errors and renders the decipherment largely a matter of guess-work". It does not. I am going presently to analyse Henry Seymour's Bi-literal decipherment of Bacon's *Henry VII*, an astonishing achievement on his part, and it will be seen that he takes letter by letter from the original and scarcely varies from Mrs. Gallup at all.

Meantime to return to "Kite". He admits that he believes she "was thoroughly convinced of the truth of her work of decipherment". To me this is an astonishing viewpoint though others have said the same thing. Does "Kite" mean that she was unconsciously composing a fictional account of all she transcribed and believed it was the truth? If so, and she had been inventing all her cypher work—her main work exceeds 115,000 words alone—she must have been as prodigious a genius as Bacon himself, faking the oft-repeated story in different forms and words that Bacon was the son of Queen Elizabeth and Leicester, and the elder brother of Essex, all being couched in the style and language of the Tudor period! Genius would she have been indeed but a dishonest one, pretending to reveal true history and imposing on the world. Dear "Kite", it is an impossible proposition which won't stand a moment's reflection!

Take another aspect. She must have invented and composed 90 pages in her work of Homer's *Iliad*, a total of about 28,000 words, including 564 original lines in blank verse of Book IV, of the highest order, as well as 21 pages devoted to the Argument of the *Odyssey*, including 14 of the opening lines in heroic blank verse of that great epic. To imagine that Mrs. Gallup could have not only given a complete classic description of the *Iliad* in Tudor language but have composed 564 lines of the epic where the battle for Troy begins, is really pre-supposing a miracle of an impossible order. Bacon's *Iliad* has been compared with that of Pope—which incidentally

she knew nothing about and was not even available to her—and for my part I have compared Bacon's blank verse with that of Lord Derby's, generally considered as similar to Pope's and regarded as of the first order. My personal opinion for what it is worth is that the Cypher blank verse of the battle is far more vivid and full of movement than Derby's. However, I will not waste space to indulge in a literary comparison which is not in question, but it stands to reason that only an extremely accomplished Greek scholar and one able to compose most difficult heroic blank verse would dream of tackling such a subject. And there was Virgil to tackle as well!

It is evident why Bacon undertook such a task. He foresaw that his decipherer would be doubted and said so in a certain passage. Hence he proved by selecting the most difficult classic subjects possible and devoting some 30,000 words in cypher as the most convincing evidence as proof. When his Iliad and Odyssey stare one in the face thus treated that anyone can question Mrs. Gallup's deciphering suggests to me that her critics are ignorant of her work or incapable of any judgment whatever. I have only to add that Mrs. Gallup herself, brilliant as she was as a decipherer, received a very ordinary education on her own admission, and knew neither Greek nor Latin. Miss Pott, a Vice-President of the Francis Bacon Society, with whom Mrs. Gallup stayed for some time in England as the guest of her mother, confirms this, and so does Mr. Sydney Woodward, a member of the Council, with whose parents she also stayed in her lifetime.

"Kite" cites Mr. Fletcher Pratt as an authority on cryptology who quizzed Donnelly, Dr. Owen, and Mrs. Gallup, in his book *Secret and Urgent*. He is known for his history of the United States Navy but he is not a professional cryptographer, and his *Secret and Urgent* is a story of codes and cyphers. To criticise Donnelly's attempt at a numerical cypher was easy work as also Owen, although Pratt regarded his Word Cypher as related to counting words which shows little acquaintance with it. The worst he could say of Mrs. Gallup was that it was not easy to write so that it could be deciphered without doubts particularly when wooden type was in use. I have dealt with the reasons why Bacon did not simplify the Bi-literal so that "he who runs may read", but the wooden type is a dubious argument. The type of Henry VII before me as I pen these words is as clear and distinct in the general letterpress as any book of the present time and better than some. But when Mr. Pratt alludes to the Argument of the Iliad and Odyssey as "tainted with treason that they had to be concealed in cypher in other works," I doubt if he gave any but a cursory glance at Mrs. Gallup's work, for they are solely translations from the classic and any suggestion of "treason" is simply silly nonsense. "Kite," if he judges Mrs. Gallup by Pratt, is balancing himself on a slender branch I fear.

The fact is that cryptographers, professional or amateur, are quite beside the point in regard to the Bi-literal Cypher because we know the system. A cryptographer is one who, faced with an

The Historie of the Raigne of

Duke of Yorke, and drew vnto him *Complices*, and *Partakers*, by all the meanes he could deuise. In so much as hee wrote his Letters vnto the *Earles of Desmond* and *Kildare*, to come in to his *Aide*, and be of his *Partie*; the *Originals* of which Letters are yet extant.

Somewhat before this time, the *Duchesse* had also gayned vnto her, a neare seruant of King *HENRY*'s owne, one *STEPHEN FRION*, his *Secretarie* for the *French Tongue*; an actiue man, but turbulent, and discontented. This *FRION* had fled ouer to *CHARLES* the *French King*, and put himselfe into his seruice, at such time as hee began to be in open enmitie with the King. Now King *CHARLES*, when he vnderstood of the Person and Attempts of *PERKIN*, (readie of himselfe to embrace all aduantages against the King of *England*; instigated by *FRION*, and formerly prepared by the Ladie *MARGARET*) forthwith dispatched one *LVCAS*, and this *FRION*, in the nature of *Ambassadors* to *PERKIN*; to aduertise him of the Kings good inclination to him, and that hee was resolved to aide him, to recouer his right against King *HENRY*, an *Usurper* of *England*, and an *Enemy* of *France*; and wished him, to come ouer vnto him at *Paris*. *PERKIN* thought himselfe in heaven, now that hee was inuited by so great a King, in so honourable a manner. And imparting vnto his Friends in *Ireland* for their incouragement, how *Fortune* called him, and what great hopes hee had, sayled presently into *France*. When hee was come to the *Court* of *France*, the King receiued him with great honour; saluted, and Stiled him by the name of the *Duke* of *Yorke*; lodged him, and accommodated him in great *State*. And the better to giue him the representation and the countenance of a *Prince*, assigned him a *Guard* for his Person, whereof the Lord *CONGRESALL* was Captaine. The *Courtiers*

King HENRY the Seventh.

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tiers likewise (though it bee ill mocking with the *French*) applyed themselues to their Kings Bent, seeing there was reason of *State* for it. At the same time there repaired vnto PERKIN diuers *Englishmen* of Qualitie; Sir GEORGE NEVILE, Sir JOHN TAYLOR, and about one hundred more: and amongst the rest, this STEPHEN FRION, of whom wee spake, who followed his fortune both then and for a long time after, and was indeed his principall *Counsellor*, and *Instrument* in all his Proceedings. But all this on the *French Kings* part, was but a Tricke, the better to bow King HENRY to Peace. And therefore, vpon the first Graine of *Incense*, that was sacrificed vpon the *Altar of Peace* at *Bulloigne*, PERKIN was smoaked away. Yet would not the *French King* deliuer him vp to King HENRY (as hee was laboured to doe) for his Honors sake, but warned him away, and dismissed him. And PERKIN on his part was as readie to bee gone, doubting hee might bee caught vp vnder-hand. Hee therefore tooke his way into *Flanders*, vnto the *Duchesse* of *Burgundie*; pretending, that hauing beene varioussly tossed by *Fortune*, hee directed his course thither, as to a safe *Harbour*: No wayes taking knowledge, that hee had euer beene there before, but as if that had beene his first addresse. The *Duchesse* on the other part, made it as new and strange to see him: pretending (at the first) that shee was taught and made wise by the example of LAMBERT SIMNELL, how shee did admit of any *Counterfeit Staffs*; though euen in that (shee said) shee was not fully satisfied. Shee pretended at the first (and that was euer in the presence of others) to pose him and sift him, thereby to trie whether hee were indeed the very *Duke of Yorke*, or no. But seeming to receiue full satisfaction by his answeres, shee then fained her selfe to bee transported with a kind of astonishment,

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SPECIMENS OF SEYMOUR'S METHODICAL SYSTEM OF SUBDIVISION
 TAKEN FROM PP 117 TO 124 OF BACON'S *Henry the Seventh*.

64.

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THE DOTS, GIVING CYPHER LETTERS, ARE DISTINCT AND CLEAR
AND THE INTERPRETED SECRET LETTERS ARE GIVEN.

unknown cypher, is asked to unravel the system. If we were to employ a number of leading cryptographers and seat them round a table at great expense what could they tell us that we do not know? "Gentlemen," we might say, "There are two fonts of type used, and the system is one hidden letter for five printed letters in the italic. Here are the two types. Now get busy". Why should they be able to distinguish between the two types better than you or I? What it needs are sharp eyes and a gift of perception whereby one can recognise the variation between the two types, which admittedly is not always easy, especially in certain lower case letters. But it is not a task that can be mastered in a few hours or even weeks. It is, moreover, a rare gift or talent just as it requires, say, to become a brilliant pianist, and like it needs immense practice and concentration. It is another instance of the obtuseness of certain critics that they should imagine or propose that a few hours study could enable anybody to confirm or denounce Mrs. Gallup because in a superficial examination they fail to read the Cypher. She devoted her life to the subject and the strain to her eyes led finally to blindness.

The late Henry Seymour, who was formerly Hon. Secretary of the Bacon Society, confounded with certain persons who questioned the validity of the Bi-literal Cypher, in 1920, devoted all his spare time in mastering the subject. For his purpose he acquired two original copies of Bacon's *Historie of the Raigne of Henry VII*, date 1622, both copies being in my possession at the moment. One of these he annotated with dots under all the "b" type letters from beginning to end of the volume, starting with italic letters from the title page to page 248 finis, and dividing the script into fives according to Bacon's injunction. In the inside cover he methodised the Bi-literal system in this simplified code.

AAA	aaaa A	aaaab B	aaaba C	aaabb D
AAB	aabaa E	aabab F	aabba G	aabbb H
ABA	abaaa I	abaab K	ababa L	ababb M
ABB	abbaa N	abbab O	abba P	abbbb Q
BAA	baaaa R	baaab S	baaba T	baabb U.V.
BAB	babaa W	babab X	babba Y	babbb Z

He also noted that "another impression of this same (original) edition was issued with differently placed italics in the varying forms.

At British Museum Library". He mentioned that italic letters in the *History* numbered 78,537, of which Mrs. Gallup utilised 78,120, the remainder, 417, being nulls, including turn-over words or parts of words.

His method was very thorough. In addition to dividing and marking every italic letter in the volume itself he prepared long tabular lists marked off in compartments of five letters each, under each letter being placed the secret letter, the "A" font being unmarked, the "B" denoted by a dot. To give an idea of the procedure the title page reads as follows, the italicised words being also italicised here:

THE HISTORIE OF THE RAIGNE OF KING HENRY *The Seventh*. Written *By the Right Honourable* FRANCIS, Lord *Verulam*, Viscount *St Alban*. LONDON, Printed by *W. Stansby* for *Mathew Lownes*, and *William Barret*. 1622.

Before continuing we might glance at the words selected as italics. One might expect "The Seventh" to be in Roman capitals linked with the name of King Henry. Again "written" might more conformably be italicised with "by the right Honourable". Also, if Verulam is printed in italics and also Alban, why is "St." part of Alban omitted? It seems to be an arbitrary selection but yet there is a definite motive.

If we take the italicised letters from the top of the title page downwards and divide them in fives we obtain the following, the letters with a dot underneath signifying "b" type, the others unmarked "a" type:

THESE	VENTH	BYTHE	RIGHT	HONOU	RABLE
A	S	Y	O	U	A
VERUL	AMALB	ANWST	ANSBY	MATTH	EWLOW
R	E	B	E	G	I
NESWI	LLIAM	BARRE	TWALE	SCORN	
N	N	I	N	G	

The last four letters of end section but one, viz. WALE and the end one, viz. SCORN, belong to the top of the next page and are introduced here to indicate the last word, whereby the Cypher reads, "As you are beginning", and continues, "now to decypher a most interesting play, a portion of which doth concern my history, you get, in a newe man'ner, keyes or signes", etc. etc. Seymour used 130 long foolscap pages to complete his task, every italic group of five letters checked in such manner that one can compare it with the equivalent original in the *History*. What is the result? I will tell you.

Seymour's decipherment agrees with that of Mrs. Gallup completely except for one or two minor differences.

It is open of course to those who have a purpose in stifling the Gallup decipherment to accuse Seymour of having copied Mrs. Gallup. This would of course imply that Henry Seymour, who was not only Secretary of the Bacon Society but a man of wide learning and highly respected, a recognised authority on cyphers, acquired two original copies of Bacon's *History of Henry VII*, annotated one completely from cover to cover, prepared and worked out 130 long foolscap pages divided into groups of five letters, and then dishonestly passed on as his own work what was a mere slavish copy of Mrs. Gallup. It is unthinkable of course, but in view of the savage denunciations of Mrs. Gallup in the past on both sides of the Atlantic, accusing her of bad faith and making accusations, all of which she triumphantly refuted, one must anticipate such behaviour towards the late Henry Seymour. Those who question the Gallup decipherment of course play into the hands of the Stratfordians because acceptance of the correctness of her work settles their claims for good and all. No need in fact to devote much time to analogies between Bacon and Shakespeare for the Cypher proves the authorship.

Seymour, however, was not a copyist. His rendering in one or two places varies although slightly from Mrs. Gallup. Here is an example from page 21 of *Henry VII*. Mrs. Gallup reads, "Bacon is to many only a great autho' quick with his writi'g". Seymour has, "Bacon is a great authour, apt with his writi'g". There are five letters in dispute. According to the markings of each Seymour seems to be more correct. Another slight disagreement is in the words of Mrs. Gallup, "subtly plann'd cypher that", whereas Seymour renders it "subtly plann'd ciphe' which", and here Mrs. Gallup may seem to be more correct. It stands to reason that there must sometimes be a difficulty in the identification of one or two lower case letters, and, indeed, Bacon instructs his decipherer on this very point, singling out certain letters. Nevertheless the experienced hand of Seymour could only detect two or three trivial divergencies in a book of 248 pages.

Bacon's *Henry VII* gives an excellent example of his intuitive method with his cypher. He evidently composed it on the assumption that a decipherer had just discovered his secret and so starts out by saying "As you are beginning now to decypher a most interesting play, a portion of which doth concern my history", he proceeds to instruct him and at the same time attract him to continue the labour. These instructions only occupy about 500 deciphered words but they have used up to page 46 of the *History*, meaning much labour along this virgin path. Then he dramatises the story by giving his personal history, how he was the legitimate son of Elizabeth and Leicester, detailing how he first learnt the truth from the lips of the Queen herself. He discusses the Act of Succession of 1571, the question of bastardy and how he dared not urge his rightful claim. This part occupies 84 pages of the *History*.

Yet the greatest part which follows is devoted to instructions to his decipherer relating to his principal cipher, his Word or Word-sign Cypher, to which he devotes no fewer than 118 pages, and composes parts in blank verse. Therefore the decipherer who had discovered the Bi-literal in Bacon's *Henry VII* would gain further instructions as to its working, pass on to his dramatic personal history, learn of his royal birth and the treatment he experienced from the Queen, and then is finally coaxed or persuaded to seek out the Word Cypher in which Bacon says he concealed the most important secrets of his time.

For the first time the readers of Baconiana are privileged to obtain a glimpse of Seymour's work by permission of the owner of this M.S. It is obvious that I cannot reproduce in facsimile more than a few pages, but these should suffice to prove the system, so two pages have been selected (any two would answer the same purpose) from page 118 to 124 (see the right margin) of *Henry VII*, relating to the Act of Succession, the top numerals being those of Seymour's own pagination. With these are presented the equivalent two pages from the 1624 edition of *Henry VII*. For the convenience of readers who may find a difficulty in reading the transcription below each marked-off, annotated letter group, the deciphered account is given:

(ce) that many saw this. As it influenced State affaires it was admirable. If no Act made th'heires of Elizabeth rightfullie bastard it was proper some meanes to shew legit (*continued on next page*) imacy that will in no waye cause tumult throughout England be ofer'd. Any such measure found no kinde of regard i'th' sight of vain-minded Queene Elizabeth who look train (end of page 64 of M.S.)

The reader can compare the italic letters from *Henry VII* with those copied out by Seymour. In addition to the two pages from each work, Bacon's and Seymour's, the marked Title-page is reproduced.

There is no more I need add. Seymour was a great and highly respected cypherist a quarter of a century ago and possibly some of those who have hesitated about the genuineness or correctness of the Bi-literal Cypher may see fit to reconsider their view on the strength of the evidence here reproduced. Actually there cannot be any genuine controversy on the subject for the facts are there. Let anyone who ventures to question it again explain away Seymour's decipherment and other evidence contained in this article, on any logical grounds.

In other words, if Seymour does not confirm the work of Mrs. Gallup, what other proof can there possibly be to satisfy the unbelieving?

CHIPS FROM THE STRATFORD BUST.

*Prolixity avaunt, and we shall get on nicely,
If reviewers can't explain the author's views precisely,
They might at least refrain from ignorant invective,
And make the writer's views a little more effective.*

(with apologies to Mr. E. V. Lucas for plagiarism)

IN Dr. Edith Sitwell's recently published book¹ we have, as might be expected from such an authoress, a scholarly and delicate contribution to the immense ancillary literature which in the course of the last two centuries or so has grown up about the greatest name in English Literature. The book glitters like fairy gossamer with the jewels the distinguished authoress exhibits for our admiration and delight: she is concerned chiefly with the beauties of literary construction, assonance, dissonance, scansion, and verbal felicities generally: these she treats with reverent admiration, albeit she cannot avoid presenting to the discerning eyes of Baconians striking parallels between the references in the Plays and to the life and thoughts of Francis Bacon.

On page 3 we have the following:—

“To Shakespeare, generation and the processes of generation, Death and the processes of Death, are holy”.

It is hardly necessary to remind Baconians of Bacon's book *Historia Vitae et Mortis*, published in 1622-23 to enforce the significance of this reference.

To give another instance we refer to a quotation which appears on page 5:—

“The fortune of us that are the Moone's men doeth ebbe and flow like the sea, being governed as the Sea is by...the Moone”

(First part of *King Henry the Fourth*, I, 2)

We recall Bacon's *History of the Tides*, (*De Fluxu et Refluxu Maris*) which was published about 1610-11.

It may be noted that the above play was first printed in 1598, but this fact in no way affects the argument that it is Bacon's interest in the tides which is reflected in this and other plays: he may well have studied the subject a dozen years before the publication of his prose work on the subject.

A section of Dr. Sitwell's book is devoted to the consideration of Shakespeare's fools and clowns, in which she postulates the philosophical and cosmic necessity of laughter. Here we are reminded of the philosopher who, according to Ben Jonson could not “spare or pass by a jest.”

The authoress writes that all the characters of the fools have

¹*A Notebook on William Shakespeare*, by Edith Sitwell, Hon. D.Litt. (Leeds), Hon. D.Litt. (Durham). Macmillan 15/-.

"dimensions that are half-way between those of an atom and those of a star." We do not know if she was alluding to the alleged scientific fact that the human body is actually half-way in size between these two objects.

In a "*Note on Comedy and Tragedy*," quoting Coleridge, she writes:—

"The comic poet idealises character by making the animal the governing power, and the intellectual the real instrument"

Bacon wrote—

"A man is but what he knoweth"

There are notes on a considerable number of the Plays, though not all; these include *Macbeth*, *Hamlet*, *Othello*, *Timon of Athens*, and notably, *King Lear*.

Perhaps it is in her notes on the latter that Dr. Sitwell surrenders herself to the fullest extent to her reverent admiration of Shakespeare and his verbal preciosities: here is a typical example of her style and method:—

"Consider the raging darkness, the furious whirlwind sweep of the second Scene on the Heath,—those gigantic lines in which Lear defies the whole heaven, cries to it to blot out the world:

'Blow, windes, and cracke your cheeks! Rage! Blow!
You Cataracts and Hyrricanos, spout
Till you have drench'd our Steeples, drown'd the cockes!
You Sulphurous and Thought-executing Fires,
Vaunt-curriers to Oake-cleaving Thunder-bolts,
Singe my white head! And thou, all-shaking Thunder,
Strike Flat the thicke Rotundity o' the world!
Cracke Nature's moulds, all germaines spill at once
That make ingrateful Man (III,2)'

"The verse has variety as vast as the theme. The first line is an eight-syllabled one; then, under the sweep of this enormous rage, stretching from pole to pole, the lines rush forward into decasyllabics and even hendecasyllabics—(and this is not always, though it is sometimes, the result of pretended elision)"

"The movement is hurled backward and forward. In the first line, for instance, of those strong monosyllables 'Rage', 'Blow', the first sweeps onward across the world into infinity, the second is hurled backward. In 'You Sulphurous and Thought-executing Fires' the vowel sounds mount, like a rising fury, then the word 'Fires' (with its almost, but not quite, double-syllabled sound) gives again, though with a different movement, the effect of stretching across the firmament. Part of the immensity of this vast primeval passage is due to the fact that in the line

'Vaunt-curriers to Oake-cleaving Thunder-bolts', the only word that does not bear an accent is 'to.' And part, again, is due to the contrast between the stretching one-syllabled

words of the first line and the three-syllabled 'Cataracts' and four-syllabled 'Hyrricanos' of the second. Added vastness is given by the balance of the high *a* of 'Rage' and that of 'Hyrricanos', and by the huge fall from the *a* in this latter word, to that word's last syllable. Variety in this ever-changing word-tempest is given too, by the long menacing roll, in the midst of those reverberating thunder claps, the *c*'s and *ck*'s of the whole passage, the roll, gradually increasing in sound, of the first three words in

"And thou all-shaking Thunder"

rising and stretching to the long first syllable of "shaking" and then falling from that enormous height to the immense, long, thickened darkness of the word 'Thunder'

In such lines as Lear's:

"Detested Kite, thou liest!"

and:

"Beat at this gate that let thy folly in" (1, 4)

"the singled-syllabled words take on the hugeness of those new-made stones that Deucalion and Pyrrha, the Deluge being over, found and cast behind their backs, - the bones of their mother Earth, which was broken into pieces in that great ruin."

And on the cataclysmic nature of the play Dr. Sitwell quotes Burnet:

²*The History of the Earth.*

as follows:—

"Some great violence has been offered to Nature, such as we suppose to have been in the General Deluge when the frame of the Earth was broken"

and continues a little later in her own words:—

"In this play, we see the upheaval of all Nature, the reversal of all histories. In the beginning of the legend, Cronos devoured his own offspring. In *King Lear*, the brood devours the parent, in whom age had become Time, and Time a fifth element."

The authoress adduces the parallels between the '*Phaedo Dialogue*' of Plato and *King Lear*.

She writes:—

"The father of Saturn was Cronos....Time... In *Lear*, Age had become Time, and Time a fifth element. I see the fundamental maiming of the life-springs of the parent in the fate of *Lear*, - reflected in the diatribes of *Lear* against procreation"

Quoting Sir John Edwin Sandys' Address to the Academy (read May 27, 1914) Dr. Sitwell writes:—

"he said that Roger Bacon (who was born, probably, in 1214) refers to Plato's *Phaedo*, firstly for its witness to immortality, and secondly, for its commendation of detachment from temporal causes.

"In the case of the *Phaedo*', adds the lecturer, 'he may easily have used the current translation'

According to the same authority, Roger Bacon had explained

that 'Plato was better known to the Fathers than Aristotle, because Plato had been translated into Latin'

This is one way in which Shakespeare may have become acquainted with the *Phædo Dialogue*''

It may be noted in passing that Roger Bacon learnt Greek in order to read Aristotle in the original.

Quoting Professor Churton Collins the authoress proceeds:

"...Plato was accessible only in Shakespeare's time through the Latin Version, namely, the complete works translated by Ficino, published at Bale in 1551, or in another edition of Ficino's version, published at Venice in 1581, in Colophon, dated 1570, or in the translation by James Cornarius, published at Bale in 1561."

Evidently Dr. Sitwell credits Shakespeare with a good knowledge of the Latin tongue, thus agreeing with Professor Churton Collins who maintained that he could,

"read Latin with as much facility as a cultivated Englishman of our own times reads French."

This book concludes with a commendably brief note "Of the Man Shakespeare," by whom, no doubt, Dr. Sitwell means the Stratford Actor: We know little of him, though much has been surmised by would be biographers: indeed, each architect of chaos adds his brick to the amazing structure of biographical improbability, like a veritable Vitruvius of ruin, and,

Animum pictura pascit inani

Virgil

(with the shadowy picture feeds his mind)

These remarks do not apply to our authoress, whose book is wholly delightful.

We would willingly continue this brief review if space permitted, but to those who would fain enter this faery Aladdin's Cave under Dr. Sitwell's guidance we commend this "open sesame" most heartily.

W. G. C. GUNDRY.

THE MORGAN COLEMAN ILLUMINATED MANUSCRIPT

Morgan Coleman was a former secretary of Sir John Puckering, and in 1592 designed and painted the coats of arms of all the English Sovereigns from King Egbert to Queen Elizabeth, followed by the coat of arms of Bacon. This interesting document has never been previously published and the author, Miss Pauline Holmes, claims that it throws a new and significant light on Bacon's origin. Until recently it was preserved in the 16th century mansion of Sir Giles Sebright, the 13th Baronet. Four illustrations in black and white, reduced in size, are reproduced to give some indication of the Manuscript.—EDITOR.

By PAULINE HOLMES, M.A.

A MAGNIFICENT, illuminated manuscript of over seventy leaves, including the coats of arms and biographical sketches of all the sovereigns of England from Egbert in the ninth century through Queen Elizabeth, followed by the coat of arms of Francis Bacon, Lord Verulam, Viscount St. Alban, has recently been discovered in St. Albans, England. Here it has lain, apparently untouched, for over three centuries at "Beechwood Park," an old house originally built in the sixteenth century belonging to the well-known family of Sebright of St. Albans. This volume of folio size, 17 x 11 inches, was penned in 1592 by Morgan Coleman¹ at one time secretary to Sir John Puckering, the Lord Keeper.

Not much is known with certainty of the provenance of the manuscript. The present owner, Captain W. Allan Spowers, of the first battalion Grenadier Guards, of Toorak House, Melbourne, Australia, purchased the volume from the firm of William H. Robinson, Ltd., 16 Pall Mall, London. The manuscript had previously been brought to the United States, in 1941, by Mr. Lionel K. Robinson, representing his firm. It was offered for sale to Harvard University, but the price affixed at the time was considered by the authorities to be beyond their available funds, even assuming the manuscript proved to be genuine. Professor William A. Jackson, professor of bibliography and director of The Houghton Library of the University, was one of the few at Harvard who saw the manuscript. He showed it to Miss Margaret F. Herrick, to whom the writer is indebted for the knowledge of the existence of the manuscript. The writer is also indebted to Professor Jackson, who gave her the name of the London agent who in turn gave her the names of the former and present owners.

Mr. Lionel K. Robinson wrote on February 2, 1948: "We have never made any special effort to sell it and apart from the librarian of Harvard University it has not been seen by any English or American scholars." Captain Spowers wrote to me on March 30th that as proof of genuineness, the arms had been identified by an herald in London, the signature of Morgan Coleman occurs twice, and the paper had

(1) Notes are given together at the end.

also been identified. He also stated that the volume had been shown to authorities at the British Museum and that they have no doubt at all of its genuineness. No publicity has been given to the existence of the volume and it is thought that the only other people² who knew of its existence are Mrs. William H. Prescott, Mr. Johan Franco, Mr. Joel Disher, and the trustees of the Public Library in Melbourne, Australia. According to Professor Jackson, the existence of the manuscript was not publicized in the *Harvard Library Bulletin* or anywhere else. The first public mention of the volume was in a short item by the present writer in the "Class Notes" of the April 1948 issue of *The Wellesley College Magazine*, a publication of the alumnae association of the college in Wellesley, Massachusetts.

The Robinson family purchased the manuscript from Sir Giles Sebright, Bart., of St. Albans. Information is not available as to what knowledge concerning the source of the manuscript may have been transmitted from father to son in the Sebright family. Captain Spowers has graciously supplied the writer with photographic reproductions of four pages and a detailed outline of the contents, here for the first time presented. He has generously permitted this bibliographical description of the manuscript to be published. This material was supplied by Captain Spowers in the summer of 1948 just prior to his departure from Australia for two years of foreign service. The full story of the finding of the manuscript and additional examination of the same must await his return.

The manuscript bears the name "H. Crofts" at the top of the first leaf, written in very old, faded ink. In the opinion of Mr. Lionel K. Robinson, the manuscript was "prepared for Francis Bacon," but on what grounds he reached this conclusion I have not been informed, but we should recollect that the author of the volume was Morgan Coleman as shown by his signature which appears twice. I have been able to find little concerning Morgan Coleman and his life, but perhaps some Baconians may be able to help. According to Thomas Moule's *Bibliotheca Heraldica Magnae Britanniae*, published in London in 1822 by Lackington, Hughes, Harding, Mavor, and Lepard, Morgan Coleman petitioned for the office of herald in the latter part of the reign of Queen Elizabeth, but did not obtain the post. He is recorded on page 65 of Thomas Moule's book as author of a genealogy of King James and Queen Anne from the conquest. The following is transcribed from Moule:

"The Genealogies of King James and Queen Anne his wife, from the Conquest. By Morgan Colman (sic) 1608. Large 4to. These genealogies are comprised in 10 sheets, and contain 'all the Armes of the Matches' cut in wood: and in the border are 'the Armes and Matches of all the Nobility of England,' when the said genealogies were printed and published. It is mentioned by Gore, p. 30. An oval portrait of Queen Elizabeth, belonging to this book is noticed by Granger, Vol. 1, p. 178. In the Bodleian library at Oxford is 'The Household Book of the Lord-Keeper Egerton, in 1596 and 1597, kept by M.C., his Steward,' probably the same person."

The manuscript, except for two leaves which are on vellum (leaves 13-14 and 33-34 respectively), is of contemporary paper.

The leaves are numbered consecutively except that those of vellum are given page numbers for each side of the leaf. See Appendix 1 for a detailed outline of the contents.

Each name has its own coat of arms in full colour, and a few lines of a biographical nature. Knights of the Garter are indicated by a surrounding garter. Names of husbands and wives are in parenthesis after the name, first wives (husbands) first. Illegitimate children are not differentiated. Leaves 45 to 62 inclusive are manuscript biographies of all the kings and queens regnant of England from William the Conqueror to Elizabeth, with approximately thirty-eight lines to each monarch. Leaves 63, 64, 65, and 66 are blank and on leaf 67 is the coat of arms of Francis Bacon as shown in the accompanying reduced facsimile.

The manuscript biography of Queen Elizabeth on leaf 62 is reprinted herewith in Appendix II. Since it is known that Bacon enciphered signatures on the last page of text of some books, the writer has submitted this page to professional cryptographers in the United States, requesting that if interested they study the same for possible cipher, applying all known sixteenth and early seventeenth century systems, including Bacon's several ciphers. The writer urges readers in England and elsewhere to call this text to the attention of other cryptographers.

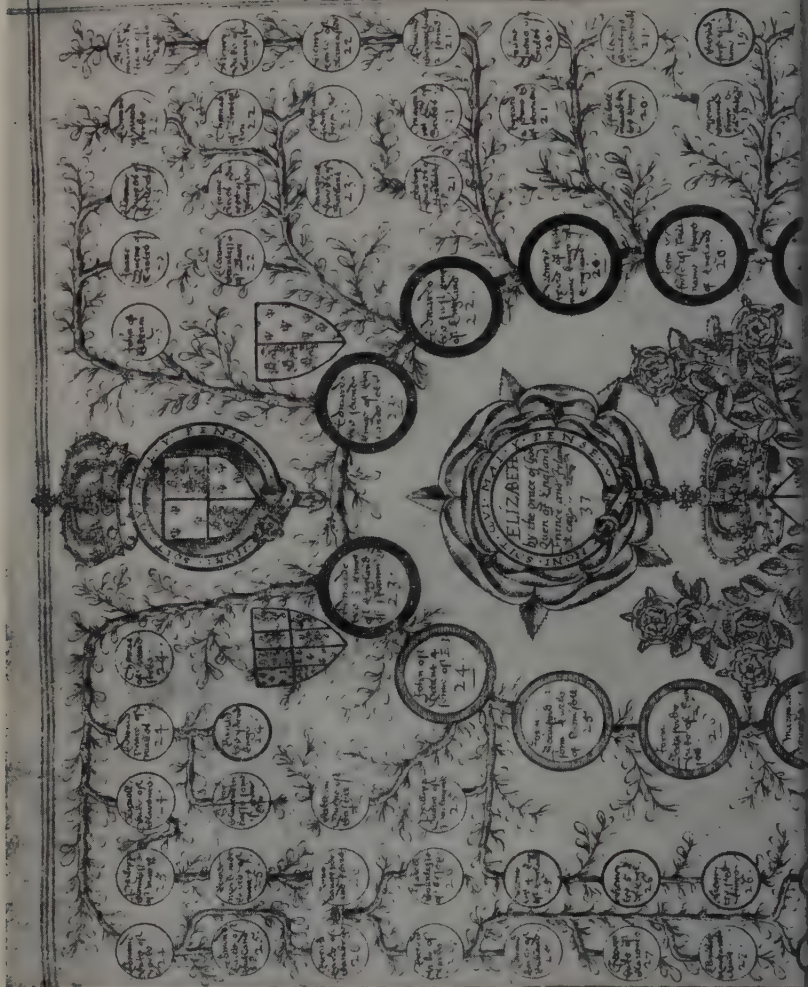
This discovery of the Morgan Coleman manuscript will be of interest to all students of the life and works of Francis Bacon. Assuming that the volume had been prepared especially for him and by his direction, it reveals his great interest in the kings and queens of Britain, their genealogy and coats of arms. It shows his interest in the Anglo-Saxon line as well as that which stems from the Conqueror and the Tudor, Welsh, descent from the Trojan Brut (Brutus), the semi-mythical great-grandson of Æneas, these latter having been given prominent place in the chronicle stage-plays claimed by him.

This manuscript will be of particular interest to those who are familiar with the total extant evidence bearing upon Bacon's cipher claim that he was the rightful heir to the throne as the legitimate son of Queen Elizabeth and Robert Dudley, the Earl of Leicester, who had been secretly and bigamously married in the Tower of London and later after Amy Robsart's death at the house of Lord Pembroke. Readers of *BACONIANA* need not be reminded that the late Dr. Orville Ward Owen³ of Detroit, Michigan, U.S.A., was first to present this information as a result of his discovery of the word cipher and that he was followed by the late Mrs. Elizabeth Wells Gallup⁴ also of Detroit, who found that this information had been enciphered in biliteral cipher over and over again in books published from 1579 to the late seventeenth century. These discoveries confirmed rumours well known to historians as presented by Sir Sidney Lee in the article on Robert Dudley in the *Dictionary of National Biography*, Vol. 16, that Queen Elizabeth had secretly married Dudley and that she "was a mother already. January, 1560-1561."

The exigencies of space will permit only two quotations of Mrs.



Queen Elizabeth page by Morgan Coleman, 1592.





Contrived Tree or Index. This gives all the names to be found in the paper following.



Coat of Arms of Francis Bacon.

Gallup's deciphering of this claim, the first deciphered in Bacon's *The Advancement of Learning*, 1605, and the second, on the page of the catalogue of plays in the Shakespeare Folio of 1623:

"Queen Elizabeth, the late soveraigne, wedded, secretly, th' Earle, my father, at th' Tower of London, and afterwards at th' house of Lord P this ceremony was repeated, but not with any of the pompe and ceremonie that sorteth wel with queenly espousals, yet with a sufficient number of witnesses. I, therefore, being the first borne sonne of this union should sit upon the throne, ruling the people over whom the Supreame Soveraigne doth shewe my right, as hath beene said, whilst suffring others to keepe the royall power."

"Queene Elizabeth is my true mother, and I am the lawfull heire to the throne. Finde the Cypher stories my bookes containe; it tells great secrets, every one of which if imparted openly would forfeit my life. F. BACON."

In the light of Bacon's own cipher claim of royal birth and other extant evidence supporting this claim, it appears to the writer that Francis Bacon's coat of arms following those of Elizabeth, as if he considered himself her successor, is significant. It is not unreasonable to conclude that the Bacon crest was added after the Queen Elizabeth page for the purpose of recording his right "to sit on the throne of England."

Particularly would it appear to be significant that this coat of arms is placed on page 67. As all Baconians familiar with the numerical cipher count⁸ know, the number 67 is the numerical cipher sigil for FRANCIS by simple count (6, 17, 1, 13, 3, 9, 18), and the number 33 for BACON (2, 1, 3, 14, 13). Messrs. Parker and Frank Woodward and others, including Fratres Rosae Crucis, have shown many instances where the sigils' 33, 67, 100 (the sum of 33 and 67), and 287 have been used over and over again to seal books as Baconian and Rosicrucian. Since leaves between 63 and 66 in the manuscript are all blank, the selection of leaf 67 for Francis' coat of arms suggests that it was a very probably deliberate design and not a mere coincidence. Bacon likewise used leaf 33 to connect Elizabeth with himself and it is probably not by accident that this leaf is devoted to her. It is interesting to speculate that leaves 33 and 67 were determined upon in advance and that the use to which the blank leaves would be put had not been determined upon when the manuscript was laid aside. In this connection, it is interesting to note that Bacon begins the series of the alphabet of nature with the number 67 in his *Abecedarium Naturae*, and not with the usual number 1.

Students of the Shakespeare authorship controversy are familiar with the use of numbers 33, 67, and 100 in recording Bacon's hidden signature in the Shakespeare Folio of 1623. In *Love's Labour's Lost*, as most Baconians are aware, in line 33 of the left column of page 136, is the riddle: "What is Ab speld backwards with the horn on his head?" The answer to the riddle is BACON. The "horn"⁸

shaped like the horned moon, was the typographical term of the symbol for "con." The "horn" was used throughout the fifteenth and sixteenth centuries in printed books and will be found in all incunabula. The "horn" before "cordance" was the way of printing "concordance." Note that this riddle is in line 33.

Another illustration of the use of number 33 in recording Bacon's signature is in *The First Part of King Henry the Fourth*, in the left column of page 56 in the Folio, in which column the name FRANCIS occurs exactly 33 times. It is significant to note that since this obvious padding of the word, FRANCIS, slows down the action, directors cut this scene, as was the case in the radio production of Harvard University in the academic year, 1947-48.

It is beyond the scope of this short article to give a complete summary of the total evidence confirming Bacon's royal birth claim. Of particular interest are the following items, which taken as a whole suggest the possibility of the truthfulness of his claim. The Canonbury Tower inscription with the letters "Fr" between the names of Elizabeth and James; the Northumberland manuscript with the words "your sovereign" interlined between "By Mr. ffrauncis" and "Bacon"; the references to Bacon's royal birth by Amboise⁹ in the French edition (1631) of the *Natural History*; the rumours of the day that the Succession Acts of 1571 were sponsored by the Earl of Leicester to place upon the throne of England "some bastard of his by the Queen"; the purported letter¹⁰ in the Simancas Archives from Leicester asking assistance for his recognition by Elizabeth as Prince Consort; the romance of John Barclay's *Argenis*, 1621, with its key in 1629; the allusion in the 1612 edition of William Warner's *Albion's England*¹¹ to Queen Elizabeth's "conceald Heire"; the emblem on page 171 of Henry Peacham's *Minerva Britanna*, 1612, showing a crown under the master hat similar to that always worn by Bacon in his portraits; the cipher message beginning with "Successor to queen" in emblem XCIC in *Emblemata Ethico-Politica Carmine explicata*,¹² . . . by R. P. Joannis Kreihing, Soc. Jesus, Antwerp, 1661; the picture of Queen Elizabeth with the misspelling "QVEFNE OF ENGLAND" and the description of "Queene, a Maid, a Matron" in the 1630 edition of the collection of the pieces of John Taylor, the "water poet"; the propensity of Bacon for wearing robes of purple;¹³ Archbishop Thomas Tenison's reference to Bacon as "the first and last sacrifice of his (James I) time"; and the Reverend William Rawley's pointed remark that he did not think it proper to be more explicit because some papers would "tread too near to the heels of truth"—all these and more are instances which seemingly are supporting evidence for the claim of royal birth. To these are to be added Basil Montagu's covert references to the preservation of Bacon's secret by a select coterie of followers.

The Morgan Coleman manuscript should stimulate the students of Francis Bacon and his works to renewed activity not only in the search for further evidence as to the truth of his cipher claim to royal birth but to his cipher claims to the authorship of the works of

Shakespeare, Peele, Greene, Marlowe, Spenser, and Burton, and to his relationships with Ben Jonson. The secret of Bacon's royal birth underlies the mystery of the authorship of many of his volumes published anonymously and pseudonymously. Bacon's determination to record for posterity the true history of his own life and the suppressed facts of contemporary history and intrigue explain his motivation of pseudonymity. These problems are all closely related and each additional "instance" adds to the impregnability of the fundamental theses of the Francis Bacon Society.

Footnotes

(1) See James Spedding, *Letters and Life of Francis Bacon*, London, 1890, Vol. I, pp. 257-258, footnote 5.

(2) For information included in this article the writer is indebted to Mrs. William H. Prescott, whose book, *Reminiscences of a Baconian*, will soon be published. The writer is also indebted to Miss Margaret F. Herrick, Mr. Johan Franco, and Mr. Joel Disher. She is also greatly indebted to Professor George B. Curtis of Lehigh University, Bethlehem, Pennsylvania, U.S.A., a former president of the Eastern Association of College Deans. He is author of "A Study in Elizabethan Typography: a cipher in *The Spanish Masquerado*," published in *BACONIANA*, January, 1939.

(3) The writer is greatly indebted to Mr. Edmund M. Sloman of Detroit, who loaned her Dr. Owen's reference wheel and papers, and Mrs. Gallup's papers and two note-books. She had been studying the word cipher for over two years and is convinced that Dr. Owen was on the right track but that he did not discover all of Bacon's rules. Bacon expected the biliteral cipher to be deciphered first, because in this cipher he gave his general rules or part of them for the word cipher. Further deciphering will be required to discover all of Bacon's specific rules, the most puzzling of which is the joining of the passages in sequence, after they have been selected with the aid of guide words and key words listed in the biliteral cipher and other ciphers. The fact that Dr. Owen discovered some of the rules of the word cipher before Mrs. Gallup's deciphering of the biliteral cipher makes his achievement all the more remarkable. The fact that his work is subject to revision due to misplaced and omitted passages, because of incomplete rules and the use of only four of the seven main guide words, in no way discredits his achievement. With the exception of the facsimile of the 1623 Shakespeare Folio, Dr. Owen did not use original editions because of the great expense. Future scientific accuracy will require the use of originals or photographic facsimiles of first editions of all the pseudonymous volumes, because the key words are indicated by capitalization, italics, and the tilda, a mark near the key words, as well as by repetitions. Modern editions do not reproduce these and other important details. Bacon's biliteral cipher claim that he hid his secret histories in the word cipher, scattering thousands of short passages in the volumes of the several masks, is as yet only a claim. A future scientific demonstration of the word cipher will be proof that he wrote what he claimed he wrote. In short, a successful revision and completion of the deciphering begun by Dr. Owen would settle the controversy.

(4) See Mrs. Elizabeth Wells Gallup, *Bi-literal Cypher of Francis Bacon*, Third Edition, 1901. See also *The Lost Manuscripts*, 1910. The writer is indebted to Mrs. William H. Prescott, who loaned her Mrs. Gallup's unpublished letters explaining the deciphering of the biliteral cipher.

(5) For photographic reproductions of pages in the original 1605 edition of *Advancement of Learning*, with Mrs. Gallup's deciphering of this message, letter by letter, see the Appendix of Anne Meeker's *The Queen's Rings*, published by Daniel Ryerson in 1936. Mrs. Gallup, of course, studied the original edition.

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(6) For photographic reproductions of pages in the original 1605 edition of *Cryptomenytices et Cryptographiae*, 1624, p. 141.

(7) Of course there are many words whose count is 33, such as "law," "heat," etc. Obviously, the use of such words is of itself not proof of Bacon's authorship. It is regrettable that this type of evidence has been carried to the extreme of sheer nonsense.

(8) For information about the "horn" the writer is indebted to Professor George B. Curtis.

(9) A life of Bacon, written in French, was published in Paris in 1631 and included in *Historie Naturelle de Mre. Francois Bacon*, by Pierre Amboise, translator. Since this is the first printed life of Bacon it is source material of the greatest importance. The following extracts from this book, translated into English by Granville C. Cunningham in his *Bacon's Secret Disclosed in Contemporary Books*, are significant and suggest royal birth: "Being thus born in the purple and brought up with the expectation of a great career . . ."; "And as he saw himself destined one day to hold in his hands the helm of the Kingdom . . ." It may also be significant that the names of Bacon's parents were not stated. According to the cipher history, Sir Nicholas Bacon and Lady Anne Bacon were merely his foster parents.

(10) Amelie Deventer Von Kunow, in *Francis Bacon Last of the Tudors*, states on page 17: "Much more remarkable is a letter from Leicester in the Simancas Archives, in which he asks the mediation of the Spanish Court to secure his acknowledgment by Elizabeth as Prince Consort." According to Miss Margaret F. Herrick, the custodian of the Simancas Archives within recent years wrote to the historian, Miss Alice Gould, stating that he had never seen this letter and that he seriously doubted its existence. There is, however, in the Simancas Archives a letter signed Arthur Dudley, a photostat copy of which the custodian sent to Miss Herrick through her friend, Miss Gould. This facsimile, with the translation, and the letter of the custodian are a part of Miss Herrick's unpublished work and reference collection, now in the Archives of Radcliffe College, Cambridge, Massachusetts, U.S.A. The writer refers to this valuable material with the written permission of Dr. Wilbur K. Jordan, President.

(11) In the 1612 edition of William Warner's *Albion's England, a Continued History of the same Kingdom from the Originals of the First Inhabitants thereof*, . . . on page 415, lines 23-24, is the following startling reference to Queen Elizabeth's refusal to acknowledge her rightful heir as Prince of Wales:

"Hence *Englands* Heires-apparant haue of Wales bin Princes, till

Our Queene deceast concealed her Heire, I wot not for what skill."

Albion's England was first published in 1586, and passed through nine editions. This 1612 edition was a posthumous publication. Warner died in 1609, six years after the death of Queen Elizabeth. The late Henry Seymour of England called attention to this reference. See *BACONIANA*, February 1931, p. 302. The writer is indebted to Professor William A. Jackson, who located this reference on page 415 of the copy in The Houghton Library of Harvard University.

(12) There are at least two extant copies of Kreihing's emblem book in the United States, one owned by Mrs. William H. Prescott and the other by Miss Margaret F. Herrick. Miss Herrick's deciphering of emblem xcix, following the rules of the King's Move Cipher, described in Gustavus Selenus' *Das Schach—oder Konigs-spiel*, 1616, is in the possession of Radcliffe College.

(13) See James Spedding, *An Account of the Life and Times of Francis Bacon*, Vol. 1, p. 484: Extract from letter from Dudley Carleton to John Chamberlain, 11 May, 1606: "Sir Francis Bacon was married yesterday to his young wench in Maribone Chapel. He was clad from top to toe in purple . . ."

(Continued on page 50)

A PSYCHOLOGICAL STUDY OF 'MEASURE FOR MEASURE.'

BY BERYL C. POGSON.

"We come therefore now to that knowledge whereunto the ancient oracle directeth us, which is the knowledge of ourselves."—*Bacon: "Advancement of Learning"*

COLERIDGE said: "Measure for Measure is the single exception to the delightfulness of Shakespeare's plays. It is a hateful work, although Shakespearean throughout. Our feelings of justice are grossly wounded in Angelo's escape. Isabella herself contrives to be unamiable, and Claudio is detestable." This sweeping condemnation of the play by a critic who found so much to praise in the other works of Shakespeare is possibly based on a failure to understand its philosophical meaning and dramatic purpose. It is the result of judging the play from the ordinary moral and religious standards of life, whereas 'Measure for Measure', more truly described by a modern critic as a "marvellous piece of unflinching thought", was clearly conceived and written by one whose vision and understanding enabled him to transcend ordinary standards and conventions and to comment on human nature in the manner of the Greek dramatists, who were always more interested in Man's connection with Heaven than in his experiences on Earth.

Now, according to the Ancients, men were divided into levels. Above men were the gods, but there were certain among men who were able to rise to the level of the gods, with divine help, by dint of labour and suffering—such as Hercules and many others—and these men were called *heroes*. The others were ordinary men who remained as they were. 'Measure for Measure' would appear to be a play about these different levels in humanity. We no longer speak of gods and heroes, but the parallel remains. Three levels of Man are represented in this play: the Duke stands for a man who has developed in understanding to a very high degree, so that he is able to guide the destiny of others, Angelo is a man who *can* develop, and the other characters, with one or two notable exceptions, represent ordinary people who live and die without any idea of changing themselves. The key to this possible development is shewn to be *self-knowledge*, which cannot be gained without suffering. The Duke is described as a man who has already gained self-knowledge; Angelo acquires self-knowledge with much pain during the course of the play; the others for the most part are at the end as they were at the beginning.

The action of the play turns on *justice*. Coleridge was not the only critic whose feelings of justice were wounded by the aspect of justice shewn here. One editor went so far as to say that "in 'Measure for Measure' justice is blown to the winds." Such criticisms are based on ordinary earthly standards of justice. But the author is not interested only in these. The problem of *what is justice* is connected very closely with the theme of levels of Man. You will remember

that when Orestes was tried in Athens and the votes for and against his acquittal came out equal, the casting-vote of the Goddess Pallas Athene was for mercy, because in the scales of heavenly justice it would seem that the balance is always slightly tilted on the side of mercy. In the Gospels the justice of the Pharisees is contrasted with the mercy of Christ. And, in 'Measure for Measure' the author shews how a man reveals himself in his judgments, and how Divine Justice, which is mercy, can only be apprehended by a man who has begun to know himself.

Let us see whether it is possible to look upon Angelo in a new light and free him from the traditional criticism. *He is a man who has the chance of becoming what his name signifies.* In speaking of the Nature of Good, Bacon said: "Man's approach to or assumption of divine or angelical nature is the perfection of his form." (Adv. of L.) The implication here is that Man's task is to reach his own divinity. Once again the interest of a play is centred not so much on external events as on what happens within a man. In this sense Angelo is the hero of the play. Forget all preconceived notions of Angelo as a hypocrite, a traitor, and so on. He is all these, just as we all are in our different degrees. The point is that he is the subject of a test. The Duke, representing a developed man, with more understanding than an ordinary man, undertakes the task of revealing Angelo to Angelo so that he may know himself. This is a very ancient theme in literature, the best known example being the legend of Oedipus to whom, in Sophocles' play, the words; "*Thou art the Man*" strike home after a very gradual preparation.

How are we to understand Duke Vincentio? He is one of a group of characters in Shakespeare's plays who are wiser than the others, who observe the others and sometimes guide them. In this category Prospero is supreme, but there are others such as Theseus, Ulysses, Jacques, Friar Lawrence, Cerimon. Cerimon, by virtue of his alchemical knowledge, restored the wife of Pericles to life. This wise man has something interesting to say about the possibilities of human destiny. He says:

"I held it ever,
Virtue and cunning were endowments greater
Than nobleness and riches; careless heirs
May the two latter darken and expend,
But immortality attends the former,
Making a man a god."

(Pericles III ii 69-74)

Here is a clear expression of the thought that 'virtue and cunning' or, we might say, goodness and wisdom (for cunning here is used in its old meaning), can raise men to a higher level than the possession of noble birth and wealth. Cerimon and the other characters who represent these qualities stand apart somewhat from the more involved characters in the plays where they appear. Although they sometimes take a hand in the plot, sometimes indeed being responsible for it, they are not *themselves* entangled in the intricacies of love or goaded by ambition. They have ceased to suffer. They no longer

have personal desires and so they are not vulnerable. "The man that is not passion's slave" is always set aside from the majority of men as the author's ideal.

Now Duke Vincentio is described in two remarkable phrases. To one of these we have already referred: he is "one that above all other strifes contended especially to know himself", which gives him understanding of others. But he is also, according to the observant Escalus, "a gentleman of all temperance". Temperance in the period when this play was written meant the quality of being well-tempered, with the elements so mixed that nothing was in excess. Thus the Duke has the two qualities to which an ancient School of Philosophy attached supreme importance when they set up the inscriptions, *γνώθι σεαυτόν*; *know thyself*, and *μηδὲν ἄγαν*; *nothing in excess*, on the Temple of Apollo at Delphi. Notice moreover that at the end of the play Angelo refers to the Duke as "power divine" and recognizes his authority. The relationship between these two characters is particularly interesting—it is as though divine power were moulding something into shape. The Duke takes endless pains to test Angelo because he sees the possibilities in him. There is a strange kind of unity in the play—it is about one thing, the revelation of Angelo to himself as he is, which opens the way for him to become as he might be. The Duke first addresses him in these words:

"Angelo,
There is a kind of character in thy use
That to the observer doth thy history
Fully unfold."

(I i 25-28)

He understands him. He is preparing to go away for a time, like the Householder in the Parable who left his vineyard in the charge of the husbandman as a test for the husbandman. In his farewell speech to Angelo he uses a significant phrase in that he says he gives him power over "mortality and mercy". The word "justice" is not mentioned. Angelo is to be in sole charge of Vienna in the Duke's absence. He is acknowledged to be a man of very fine character and education, although less experienced in judgment than Escalus. "We have with leavened and prepared choice proceeded to you," says the Duke. The key to his choice is perhaps in the words that follow:

"Heaven doth with us as we with torches do,
Not light them for themselves..."

implying that a man richly endowed with gifts, a "spirit finely touched", cannot live for his own self-will, but must come into the destiny for which he has been created. In speaking of the cause of his temporary retirement and his appointment of Angelo as his Deputy, the Duke gives two reasons—one to cover the other—his real reason being to prove Angelo of whom he says:

Lord Angelo is precise;
Stands at a guard with envy; scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone: hence shall we see
If power change purpose, what our seemers be." (I iii 50-54)

Thus we are shewn the nature of the test.

The plot is fast moving. No time is wasted. Angelo's first act as Deputy is to order an arrest *under an old law that has been revived*. This arrest is most dramatically described by Mistress Overdone, the old procuress, who comes along lamenting Claudio's misfortune, saying:

"I saw him carried away; and which is more, within three days, his head is to be chopped off...and it is for getting Madam Juliet with child."
(I ii 64-66)

The young impetuous Claudio, betrothed to Juliet, the marriage having been postponed pending some formalities connected with her dowry, had not been able to wait for the ceremony, but had, "embraced at blossoming-time", as that gay spark Lucio expressed it. For fourteen years (exaggeratedly termed nineteen by Claudio) such an act had been committed by countless people in Vienna and gone unpunished, indeed, almost unremarked. Let us see what Bacon has to say about the revival of old laws in his Essay on Judicature:

"Let penal laws if they have been sleepers of long, or if they be grown unfit for the present time, be by wise judges confined in the execution."

Now Angelo cannot be blamed for such an apparently absurd revival. It was devised by the Duke before his retirement. Instead of leaving the city he goes to a monastery and disguises himself as a Friar in order to watch how Angelo administers the law. A most dramatic situation has now arisen. Against a background of light-hearted vice and extravagant licence, which has become so natural to the citizens of Vienna that "it is impossible to extirpate it quite, till eating and drinking be put down" (to quote Pompey, the tapster) the stern Deputy seizes the first to offend under the revived law, determined to make an example of him. Why does he act in such a way? He obviously thinks this is the right thing to do and acts from his sense of duty mingled with his pride in his new office. The letter of the law must be obeyed. He might be compared with the Pharisee in the Gospels. People reason with him. Escalus, his wise and kindly second in command, suggests that if time and opportunity and desire had all concurred Angelo himself might have behaved in the same way as Claudio, but the Deputy answers in his pride: "'Tis one thing to be tempted, Escalus, another thing to fall.'" Here is the overweening self-confidence, *ὕbris*, which always makes Shakespeare's characters vulnerable. Escalus' final comment: "Some rise by sin and some by virtue fall," we shall have reason to recall later.

Angelo has received and rejected one plea for mercy: he is now to receive another. Isabella, a novice, the sister of Claudio, comes to plead for him. It is very important to notice all that is said about Isabella, this Isabella whom Coleridge finds so unamiable and about whom opinions differ so much. Listen to what Lucio says of her, Lucio, the irrepressible chatterbox, who is ready to slander anyone, even the Duke:

"I hold you as a thing ensky'd, and sainted;
By your renouncement an *immortal spirit*..."

(I iv 35, 36)

Isabella, like the Duke, is on a higher level, and seems to play the part of a divine messenger, sent to help Angelo in his test. She is able to speak like an angel. It is no use judging her as an ordinary woman, and condemning or applauding her for being coldly chaste, according to one's point of view. She echoes some words of Bacon, in asking Angelo to condemn the fault and not the actor of it, for we read in the Essay on Judicature:

"Judges ought...
in justice to remember mercy, and to cast a severe eye upon
the example, but a merciful eye upon the person."

The Deputy, however, is astounded at the suggestion, and unmoved by her further pleading, even when Isabella hints that in Claudio's case he would have acted as Claudio did, and asks him to think what his plight would be if he himself were judged by heaven as he really was. "O, think on that," she says, and adds some very significant words:

And mercy then will breathe within your lips,
Like man, new made."

(II ii 80, 81)

It is as though Isabella were implying that if Angelo could go beyond human justice and shew mercy, he would be like a man illuminated by the Holy Spirit, and therefore not the same man, but a *new man*. Once again he falls back upon his office, justifying himself by asserting that Claudio must die to prevent future evil. She then breaks out into the most eloquent imagery, in an attempt to shew him how he must appear in the light of God:

"Merciful Heaven,
Thou rather with thy sharp and sulphurous bolt
Splitst the unwedgeable and gnarled oak
Than the soft myrtle: but man, proud man,
Dressed in a little brief authority,
*Most ignorant of what he's most assured,
His glassy essence, like an angry ape,
Plays such fantastic tricks before high heaven
As make the angels weep.*"

(II ii 117-25)

He has forgotten his essential self, his own individuality, in the absurd rôle which he is playing. She is trying to penetrate to the real part of him, of which he is ignorant, and now she asks him to find the same thing in himself for which he has condemned her brother:

"Go to your bosom;
Knock there, and ask your heart what it doth know
That's like my brother's fault..."

At last she has touched something. Angelo is tempted and is horrified at his own temptation, so much so that for an instant he is prompted to say "let her brother live", for at last he can understand what happened to Claudio. "Ever till now," he says, "when men were fond, I smiled and wondered how." But the moment of illumination passes, as such moments do, and only the temptation remains, so that when Isabella visits him again he has a very strange bargain to propose to her—namely, that if she will yield to him her brother's life will be

spared. She refuses. For this she has been accused by critics of lack of humanity, but how can an immortal spirit, speaking heavenly words of mercy, unite with a man on Angelo's level?

Now the interest of the play is centred for a time on Claudio who is drooping in prison, expecting death. Three attitudes to death are contrasted in these prison scenes. There is the bewilderment of Claudio who is in love with life and cannot understand why he is to die because of his very love of life. His words express the attitude of thousands:

"Ay, but to die, and go we know not where,
To lie in cold obstruction, and to rot,
This sensible warm motion to become
A kneaded clod; and the delighted spirit
To bathe in fiery floods...
To be imprisoned in the viewless winds.
And blown with restless violence round about
The pendent world...
The weariest and most loathed worldly life
That age, ache, penury, and imprisonment
Can lay on nature is a paradise
To what we fear of death."

(III i. 116-30).

This is the attitude of a man who has not thought, who has learnt nothing from all the religions and philosophies of the ages, but who sees only one thing, the life of the senses. He thinks that Man is his body. He thinks that man rots in his grave and becomes a clod of earth. How could such an immature mind help fearing death?

Very different is the attitude of Duke Vincentio, who visits the prison, disguised as a Friar. He has no illusions about life. Moreover he knows that Man is not his body. "*Thou art not thyself*", he says to Claudio, "for thou exist'st on many a thousand grains that issue out of dust." How clearly he points out that life "is a thing that fools would keep", and that Man is but the slave of the stars swaying up and down each hour according to their influences for good or evil, incapable of happiness, never in the moment, with neither youth nor age, but "as it were an after-dinner sleep, dreaming on both." What is there in this desire to keep?

A third attitude to death is contrasted—that of Barnardine, the prisoner, "a man that apprehends death no more dreadfully but as a drunken sleep; careless, reckless, and fearless of what's past, present or to come; insensible of mortality, and desperately mortal", a man, whom a warrant for his execution moves not at all. Not only in his attitude to death but in other ways it would appear that Barnardine is meant to play the part of a foil for Claudio. Claudio is condemned to die at once for a moral offence, but Barnardine, the murderer, has been nine years in prison, and here the lawyer author allows himself a word of stern criticism, through his mouthpiece, the Friar: "How came it that the absent Duke had not either delivered him to his liberty or executed him?" Although anxious to save Claudio's life, the Duke has no scruples about ordering Barnardine to die, when he needs the head of a prisoner to send to the Deputy as proof of Claudio's death, since Angelo is obdurate in his decision. He sets no value on the life of a man like Barnardine and only spares him

temporarily when he finds him "so unmeet for death that to transport him in the mind he is were damnable." Eventually the head of a prisoner who has recently died of fever is used for the purpose of convincing Angelo that his instructions have been carried out.

Let us now consider an important deviation from the original sources of the plot. The author has invented the character of Mariana of the Moated Grange who is given an interesting part to play. The Duke has advised Isabella to yield to Angelo's persuasions to meet him at night, but her place is actually to be taken, under cover of the darkness, by Mariana, Angelo's former love, who, although cast off by him, still retains her affection for him. Hazlitt has said that "Shakespeare's women are simply abstractions of affection." It is a question of going one step further than Hazlitt to suggest that both Isabella and Mariana have allegorical significance. The author, with his allegory in mind, could not follow the original story and allow union between Angelo and Isabella, because Angelo cannot unite with a higher level but only with what is on his own level. Mariana would seem to stand for one stage of his Soul. The interesting thing is that, unknown to him, he unites with *what he has rejected*, what he cast off because it could not bring him worldly profit. You will remember that she lost her dowry. But she has remained faithful to him, always waiting, and she is given the key to enter the small gate in his orchard. Their meeting takes place, Angelo being completely deceived. Afterwards he is moved to remorse, regretting now his severity towards Claudio, sighing:

"Alack, when once our grace we have forgot,
Nothing goes right; we would and we would not."

He seems to be echoing the words of S. Paul: "Not what I would, that do I practise; but what I hate, that I do." (Rom. VII 15) There is this curious double thing in him. He is intelligent enough to see what is happening in himself.

In the final act, when the Duke returns in his own character, Angelo is confronted with his deeds and made to face himself. The shock is very great when it is brought home to him that he himself is guilty of the very thing for which, as he thinks, he has made Claudio forfeit his life, and he admits at once all that he has done and begs for death. What is his punishment? It is the shock of knowing what he is really like that is his punishment. And as a result he wins his Soul, on one level, which suggests the first stage of spiritual growth. This is allegorically expressed in his marriage with Mariana, marriage being always a symbol of spiritual union in drama as in ritual. This must surely be an example of "rising by sin", that strange phrase used by Escalus to which reference was made earlier. If Angelo had not fallen through confidence in his virtue he could not have risen by sin. He faces death when the Duke says: "Like doth quit like, and measure still for measure," but Mariana pleads for him, saying: "They say best men are moulded out of faults." Even Isabella speaks in his defence. Finally, he is pardoned, and shewn that he has been saved by the Duke, his spiritual guide, from causing Claudio's death. Not

only he but also Claudio is pardoned, and mercy is extended even to Lucio for his slanders and to Barnardine. The play thus ends on a note of mercy, in harmony with the title, which is printed in the First Folio as MEASURE FOR MEASURE, indicating that Heaven gives us more than we can ever give, good measure, pressed down, shaken together, running over...

Let us now quote Bacon's words about the aim of drama and see how far it has been fulfilled in this play. He says:

"The stage
is capable of no small influence, both of discipline and corruption. Now of corruptions in this kind we have had enough; but the discipline has, in our times, been plainly neglected. And though in modern states play-acting is esteemed but as a toy, except when it is too satirical and biting, yet among the ancients it was used as a means of educating men's minds to virtue."

(De Augustis II 13)

'Measure for Measure' might be considered an attempt to educate men's minds to virtue. The author is saying to his audience: "Be ye merciful, even as your father in Heaven is Merciful." He is saying: "Judge not...For with what measure ye mete it shall be measured to you again...and why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?" It has been asked: "Why would it not suffice simply to say these words, to preach from this text?" But words alone rarely make a strong enough impression on their hearers to change the tenour of their lives. "The play's the thing" wherein to catch the conscience. This play is a visual representation of what it might mean to judge another from self-knowledge instead of from self-satisfaction or self-pride, of what it might mean to judge from mercy. To the audience the author is saying: "Thou art the man," whether it be to the Angelos, the Claudios, the Lucios, or even the Barnardines. If what he is saying were to strike home to any man in the audience, there is no knowing what might happen to him. You remember what happened to Oedipus? The realization of the truth about himself changed his direction so completely that in the end he reached the level of the gods.

BACON AND ESSEX

A Vindication of Bacon Based on Historical Records

By H. KENDRA BAKER

The Curious Attitude of Queen Elizabeth towards
Essex while held prisoner and her forcing Bacon to be
one of the prosecuting Council

PART II

THE Queen was furious beyond words. Bacon went to see her in private audience. "She not only," as Hepworth Dixon says, "complained to him of Essex, of his arrogance, his stubbornness, his disobedience, but hinted her suspicion that he had some private ends in view."

"'Madam,' said Bacon with extraordinary boldness and sagacity, 'I know not the particulars of state, and I know that princes' occasions must have no abrupt periods or conclusions; but, otherwise, I would think that if you had my Lord of Essex here, with a white staff in his hand, as my Lord of Leicester had, and continued him still about you for society to yourself and for honour and ornament to your court, then were he in his right element. To discontent him as you do, and yet to put arms and power into his hands, may be a kind of temptation to make him prove cumbersome and unruly.'"

The Queen seemed to ponder on his words. "If you would send for him," Bacon added, "and satisfy him with honour near you—if your affairs, which, as I have said, I am not acquainted with, will permit it—I think this were the best way'."

And this is the man who "betrayed his friend!" All that had been denied to himself, position, promotion, honours, he now asked for his former friend and companion—Robert, who had spurned his counsel.

It is but fair to say, however, that had Bacon known all that Cecil learnt concerning the interviews with the traitor Wright, the compact with Tyrone, and the treasonable activities of Essex in general, he could not, as an honest man, have abused his Queen's confidence by interceding with her for her favourite's pardon and advancement. Essex had in reality forfeited—utterly and completely—all claim to affection and forgiveness, though Bacon knew it not when he pleaded for him.

Cecil's knowledge of his crooked ways was reflected in the precautions that were being taken against them, while Essex was hobnobbing with O'Neill, Earl of Tyrone. The force that Essex and Blount hoped to use for their treasonable purposes was to be met with a superior force under the leadership of true men, a force ostensibly raised to repel an expected Spanish invasion, but in reality to meet a rebellion. This Essex was not slow to discover, to his extreme discomfiture, on hurrying back from Dublin to Milford Haven. Not only did he find himself cut off from his own forces by a well equipped fleet, but his road to London was as effectually barred by

an overwhelming Government force. Even the bellicose Blount began to realise that the game was up. There was still one chance: if Essex could get to London and gain access to the Queen he might yet cajole her and avert the impending doom. We know about that frenzied dash to London; how, travel-stained and weary he almost forced his way into her private apartments at Nonesuch Palace, Cheam, and dramatically threw himself at his sovereign's feet, dusty, unwashed and travel-stained. But it didn't work! Elizabeth was shortly after disillusioned by Robert Cecil. She saw before her no longer her "naughty-boy," but a traitor in arms. Even so she showed leniency. He was taken into custody but only to the residence of Sir Thomas Egerton, the Lord Keeper, at York House.

And then he sent for Bacon! Now, when things looked desperately bad for him, he might find this same discarded friend eminently useful in putting forward a plea for his aid. Bacon, still in ignorance of the circumstances, which were known only to Cecil and his secret service, magnanimously repented to his appeal, and when asked, "What was his opinion of the Queen's proceedings?" replied—as indeed he then thought—"It is but a mist," "but it is as mists are: if it go up, it may cause a shower; if downward, it will clear up."

But had he known the facts he would have realised that this was no "mist," it was the haze that obscures the sky before a cyclone. He might—as he did—urge the Earl to avoid giving the Queen further offence; "to speak of the peace he had made with Tyrone as a sad necessity; not to ask leave to return to Ireland,"¹ and above all, humbly to seek access to his offended Mistress, and all might yet be well. But Essex, whose conscience reproached him with far more heinous offences than Bacon dreamt of, was less optimistic.

When the Queen knew all—from Cecil—as she assuredly would, it would take more than soft speeches to restore the *status quo*. He was declared by the Council to be unfit to discharge the offices of Earl Marshal, Privy Councillor and Master of the Ordnance, and was summoned before the Star Chamber to answer for his dealings with O'Neill.

When Elizabeth became aware through Cecil of the true extent of Essex's guilt, she was for having him brought to public trial, and consulted Bacon on the matter. The latter, it must be remembered, was her Counsel-Extraordinary, a curiously anomalous position, involving grave responsibility—but no emoluments! Any advice that he might give she could follow or not just as she liked, without involving any constitutional difficulties as in the case of advice by the Law Officers of the Crown. He was, in fact, her Confidential Adviser and was, no doubt, expected to advise her conformably with her own wishes. If everything went well it was *her* doing: if badly it was *his*! An unenviable position for any man. But it must not be supposed that Bacon tamely acquiesced in this arrangement: far from it. His periodical estrangements from the Queen were, in fact,

¹Dixon, quoting from records.

due mainly to his advice running counter to her inclinations; in which case he was as good as told that he was a useless fool and shown the door, only to be recalled when—as usually happened—she had thought better of it.

And so in this case. Unaware of all that Cecil had disclosed, and which, had he known it, might have materially affected his judgement, he did his utmost to dissuade the Queen from the course proposed.

He admitted that Essex "had undoubtedly committed great faults—faults which the law might term contempts; but he showed her that the Earl might defend himself on the ground of his great place, his ample commission, the nature of his charge, the concurrence of his Council, and the uprightness of his intentions. He begged 'her Majesty to seek advice again and again before she allowed this question to be mooted in a judicial or political court. He ventured to suggest that she might fail. The Earl, he said, was an eloquent man; with more than eloquence of art and nature in his favour; the pity and benevolence of hearers ever prone to take part with sorrow against might—with the suffering man against the inflexible law. The Queen seemed touched."

Bacon left her to ponder over it! When he next presented himself he was at first relieved to hear that she had "thought of a better course," but on hearing its details he was far from agreeing as to its superiority. She proposed "to have a declaration of the reasons for the Earl's imprisonment made in the Star Chamber, without calling upon the Earl himself to appear. This would prevent scandal, yet the world would be taught that her proceedings had been just." Bacon was horrified, and entered a caveat at once. "Why," he told her, "the people will say the Earl has been stabbed in the back; they will say that Justice has been robbed of her scales."

This annoyed the Queen very much: she wanted his concurrence, and he could not give it. "And for three whole terms, when he went to her on legal business, she maintained towards him the same haughty and freezing look."¹ That is what he got for befriending the Earl. But Elizabeth had her way all the same. The "Declaration" was prepared and duly presented to the Star Chamber, with precisely the results predicted by Bacon. It went off like a damp squib and created an uneasy feeling regarding the Queen's impartiality. Bacon was not present—as he ought to have been—and Elizabeth was so angry about it that he had to plead sickness! "So long as he could believe that Essex had committed 'faults,' not crimes, he protested by his words and by his actions against these proceedings as ungenerous and unwise."²

From this, it will be seen how difficult was his position, and as another writer on Bacon has said, "He had perhaps done Essex no particular good, nor himself. But he had saved himself from doing actually what the growing rumours, in the Court and among the

¹Bacon's *Apologie*.

²Dixon, *Lord Bacon's Life*.

people, whispered that he did—incensing the Queen—and that must have been no easy thing. He had treated both the Queen and the Favourite as high and great natures, needing a difficult and delicate composition. But the rumours continued.”¹

So here was poor Bacon “frowned upon” by the Queen for not supporting her measures, and at the same time suspected by the people of “incensing” her against Essex! He complained bitterly to Cecil of these unjust rumours; and to Lord Henry Howard he wrote, “For my Lord of Essex, I am not servile to him, having regard to my superior duty. I have been much bound to him. And on the other side, I have spent more time and more thoughts about his well-doing than ever I did about my own.”

The difficulty was that nobody knew the Queen’s mind. Was Essex in favour or not? Was it, or was it not, treasonable to support him?

There are not a few grounds for believing that at this stage Elizabeth—in her changeable and uncertain temper—was turning over in her mind the expediency of resorting to those tactics which had thrown on the wretched Davison the responsibility for the execution of Mary Queen of Scots. In this case Bacon was to be the scapegoat, and he, being no fool, was not slow to scent danger. However, so far as anyone can fathom the Queen’s feelings, subsequent events would tend to show that her intention was not to “liquidate” Essex but to frighten him thoroughly, and to this end to play him even to the very scaffold. She could always pardon him—even at the fifty-ninth second—when he had learnt his lesson, but he must first promise to be “her good boy” again.

After the Star Chamber proceedings, Essex fell ill—or pretended so to do—and his physicians “feared for his life.” It is said that “the Queen, who was at first deceived into sending the whole body of her physicians to attend him, saw through the trick, and refused to send them any more.”

Then he got well! He was, however, transferred to his own lodgings, where he was to all intents and purposes a State prisoner. His friends and supporters forsook him and fled: he was no longer a desirable acquaintance.

“In this silence of despair,” as Dixon writes, “one voice alone dared to breathe the Earl’s name, to whisper in the royal ear excuses for his fault, to plead with that leonine heart for the mercy which becomes a monarch better than his crown.”² That voice was Francis Bacon’s, the man who is charged with “betraying his friend!”

At the gravest risk of offending Elizabeth he pleaded for the culprit. “Never had such an offender such an advocate!” He even went so far as to write a Sonnet on Mercy (“though I profess not to be a poet”)³ and presented it to the Queen at Twickenham.

¹Charles Williams, *Bacon*, p. 95.

²Dixon, *op. cit.*

³Bacon’s *Apologie*.

It should be borne in mind, however, as has been made clear by Dixon as a result of his investigations into the records of the period, that although Bacon was by now constantly employed by the Crown, he had been allowed to take no part in the preparation of evidence concerning the Irish plot. He knew "no more of it than all men knew," he attributed to Essex faults not crimes, and so he continued to plead for him. "At times," we are told, "the Queen seemed shaken in her mood; but she knew her kinsman better than his advocate knew him."

She knew—as Bacon did not—all that was coming to light on the examination and confessions of those arrested in connection with the Irish plot; she had long since been enabled to distinguish between "faults" and "crimes." However she may have loved Essex her heart was sick at the disclosures that were being accumulated. Were he her own son, the evidence of his treachery and guilt was such as could not be ignored without extreme danger to the State. Though "the quality of mercy" might not be "strained," the quality of justice had also to be considered.

Not only was the political situation extremely critical, but the people's allegiance was being subtly influenced. There was the play of *Richard II* with its representation of a regal murder and a successful usurpation, which had been openly and persistently patronised by Essex. We know what Elizabeth thought of it, for she told Lambard, Keeper of the Records, "I am Richard the Second, know ye not that?"

And then there was John Hayward's tract on the same subject, which annoyed the Queen extremely. The story is told in Bacon's *Apophthegms* :—

"The book of deposing King Richard the Second, and the coming-in of Henry the Fourth, supposed to be written by Doctor Hayward, who was committed to the Tower for it, had much incensed Queen Elizabeth; and she asked Mr. Bacon, being then of her Counsel learned, whether there were any treason contained in it? Who intending to do him a pleasure, and to take off the Queen's bitterness with a merry conceit, answered, 'No, madam, for treason I cannot deliver opinion that there is any, but very much felony:' the Queen apprehending it gladly, asked, how; and wherein? Mr. Bacon answered, 'Because he had stolen many of his sentences and conceits out of Cornelius Tacitus'."

It is not surprising that Elizabeth looked rather askance at this book, seeing that it was dedicated to Essex in highly adulatory terms.

But the record¹ goes further than Bacon's *Apophthegms*. We are told that "when the Queen would not be persuaded that it was not his writing whose name was to it, but that it had some more mischievous author; and said with great indignation, that she would have him racked to produce his author: I replied, 'Nay, Madam, he is a doctor, never rack his person, but rack his style; let him have

¹Bacon's *Apologie*, quoted here *et passim*.

pen, ink, and paper, and help of books, and be enjoined to continue the story where it breaketh off, and I will undertake by collating the styles, to judge whether he were the author or no'."

The same record tells us that "towards the end of Easter term, her Majesty brake with me, and told me, that she had found my words true; for that the proceeding in the Star Chamber had done no good, but rather kindled factious bruits (as she termed them) than quenched them,"—which is exactly what Bacon had predicted. She then went on to say that she was therefore determined "for the satisfaction of the world," to proceed against him (Essex) in the Star Chamber on an information and "have my lord brought to his answer, howbeit, she said, she would assure me, that whatsoever she did should be towards my lord *ad castigationem et non ad destructionem*; as indeed she had often repeated the same phrase before."

In assessing Bacon's part in the proceedings against Essex, this statement by the Queen is of the utmost importance. It was a definite assurance by her and obviously so accepted by Bacon that these proceedings, whatever form they might take, and whatever their outcome might be, were intended solely for the *castigation* of Essex, and not for his *destruction*. In other words, he was to be frightened out of his wits, proved guilty before the world (as indeed he was), and then when he had thought his last hour had come, the royal clemency would be extended to him and—Robert would be himself again!

Whether the Queen was lying or meant what she said; or even was practising the Davison-confidence-trick on Bacon, it is not for us to determine. Judging, however, from the fact that everything points to her having died of a broken heart for Robert, we are entitled to assume—just as Bacon clearly did—that she was in earnest, and that however guilty the culprit might be shown to be, and indeed was, he was not to be "destroyed."

Though Bacon may not have known at that time, the full extent of Robert's guilt, he knew at any rate that his enemies were bent upon his destruction, and thus, this promise of the Queen made all the difference between life and death, to Essex. His pleadings for his brother had not been in vain; his life was to be spared, however severe the "castigation" might be. Whoever ignores this aspect of the matter, must inevitably fail to get the Bacon-Essex affair in its true perspective.

That the Queen's intentions failed—through no fault apparently of her own—is the tragedy; but that they were definitely understood by Bacon is indisputable, and every subsequent action on his part should be judged from that angle. Notwithstanding the relief with which Bacon must have received the Queen's assurance that Robert was not to be destroyed, he felt obliged to do his best to dissuade her from the course she proposed with regard to the form of trial. "Madam, I said, if you will have me speak to you in this argument, I must speak to you as Friar Bacon's head spake, that said first, *time is*; and then, *time was*; and *time will never be*: for certainly, said

I, it is now far too late; the matter is cold, and hath taken too much wind; whereat she seemed offended, and rose from me."

It was not until the beginning of Midsummer term that, finding her in a more friendly mood, he ventured to suggest that she should "make a Council table matter of it, and there an end; which speech again she seemed to take in ill part: but yet I think it did good at that time, and helped to direct that course of proceeding by information in the Star Chamber." This, evidently it did, for, shortly after, she gave order "that the matter should be heard at York House, before an assembly of Counsellors, peers, and judges, and some audience of men of quality to be admitted."

So far matters were proceeding satisfactorily, but when Bacon learnt from one of the Council "that her Majesty was not yet resolved whether she would have me forborn in the business or no," he was very much disturbed. He was not a law-officer of the Crown like Yelverton, Coke and Fleming, and moreover, he was well aware—as he tells the Earl of Devonshire in his *Apologie*—of the grossly unjust and unfounded rumours, "the sinister and untrue speech that I hear is raised of me," concerning his influence with the Queen as against Essex. In the public mind he inflamed her against the delinquent, whereas we know—as he knew—"what occasion I had given her both of distaste and distrust, in crossing her disposition, by standing steadfastly for my lord of Essex."¹

There was not the slightest occasion for him to be "in the business," as he describes it, unless it were that Elizabeth was actuated by some ulterior motive, as to which one can only conjecture. Perhaps this was her way of "paying him out" for standing up to her as he had done; or possibly she may have had ideas of shielding herself against popular feeling (just as she had done in the case of Mary Stuart) by making Bacon the scapegoat. At any rate, whatever may have been her actual motive, Bacon saw clearly that, in the public estimation, the very fact of his being gratuitously joined in the prosecution would not only give colour to these "factious bruits" and unjust rumours, but would prejudice the Queen in the eyes of the people as being bent on a "persecution" rather than a "prosecution." We are not surprised, therefore, to learn that he immediately wrote to the Queen, "signifying to her Majesty, that if she would be pleased to spare me in my lord of Essex's cause out of the consideration she took of my obligation towards him, I should reckon it one of her greatest favours."

But it was not to be. Elizabeth would not be moved, and we are told that, "Hereupon the next news that I heard was that we were all sent for again; and that her Majesty's pleasure was, that we all should have parts in the business."

Will those who are wont to regard Bacon as having pushed himself into the prosecution for the sole purpose of injuring his friend, ask themselves what more he could have done to keep himself out of it?

¹*Apologie, Concerning the late Earl of Essex.*

THE MORGAN COLEMAN ILLUMINATED MANUSCRIPT

Appendix I—Outline of Contents

- First leaf Unnumbered. Signature "H. Crofts" at top, written in very old, faded ink.
- 1 & 2 Blank
- 3 Title page. (See reduced facsimile).
- 4 & 5 Blank.
- 6 Ms. "In the braunch next followinge, is declared the descent and lineall issue with the matches and arms of the Saxons . . ."
- 7 Beginning of Saxon genealogy. Egbert, Ethelwolfe (Osburge, Judith).
- 8 Athelwad, Ethelbert, Alured (*i.e.* Alfred) (Ethelrede, Elswith), Ethelswith, Ethelstan, Elfrida, Ethelgreta, Edward (Elsleda, Edgitia), Elfsied, Ethelwald.
- 9 Edgeth, Edhild, Edered, Edmund, Edgeife, Edwine, Edelstan, Edburge, Elfred, Edgare (Egelfred, Eldrid), Edwin, Edgina.
- 10 Edward, Ethelred (Alfgina, Emma), Editha, Edgina, Goda (?), Edmund, Ethelstan, Edward, Alfredus.
- 11 Edward, Edmond, Margaret, Edgar, Christian.
- 12 Eight lines Ms introducing next pages.
- 13 Written on vellum, is contrived tree, or index, which gives all the names to be found in the following pages. (See reduced facsimile).
- 14 Vellum. (13 verso) Painting of William the Conqueror under a canopy supported by a very buxom angel.
- 15 Ms. of six lines: "The most loyall and most excellent genealogie . . . William and Mauld.
- 16 William II, Sundred (?), Richard, Cicelie (?), Adelhaid, Constane, William, Robert (Isabell), Henry I (Adeliza, Mauld), Adela (Stephen).
- 17 A daughter, Maulde; Robert; Juliana; a daughter, William; William; Santa; a daughter, William; Mauld; Richard and William; Richard; Henry.
- 18 Robert, Raynold, Mauld (Geffrey, Henry), Marye, Theobald, William, Henry, King Stephen (Mauld), Scholastica, daughter.
- 19 Hamelyn, William, Geffrey, Henry II (Aleonor), William, Eustace, Mary, Henry, Geffrey, Richard I (Beringa), Mauld, Joane.
- 20 Geffrey, William, King John (Isabell), Eleonor, Joane, Isabell, Joane, Alice, Richard, Isabell.
- 21 Richard (Isabell, Sancta), Henry III (Eleonor), Eleanor (William, Simon de Montfort), Edmond (Blanch), Beatrix, Catherin, Margaret (Alexander II of Scots).
- 22 Henry, Edward I (Margaret, Eleonor), Alexander and David, Edmond (Margaret), Thomas (Catherin), Joane (Gilbert), Eleonor (Henry).
- 23 Margaret (John), Alphons, Edward II (Isabell), Elizabeth (John, Humfrey), Eleonor, John, Edward II (Philippa), Joane (David).
- 24 Isabel, Joane, William, Edward Black Prince, Margaret, William, Mary, Thomas, Edmond, Leonell (?), Richard II (Anne and Isabell). John (Blaunch, Catherin).
- 25 Edmond, Philippa, Henry IV (Mary, Jane), Elizabeth, Philippa, Humfrey and John, Philippa and Isabell, Rogere, Thomas, John, Humfrey, John.
- 26 Anne, Richard (Anne), Henry V (Catherin), Blaunch, Philippa, John, Henry, Isabell, Richard, Henry VI (Margaret), Jasper, Edmund, Margaret.
- 27 William, Edmund, Georg, Edward, Elizabeth, Margaret, Anne.
- 28 Edward IV (Elizabeth), Arthur, Catherin, Edward V, Richard, Anne.
- 29 Elizabeth, Richard III (Anne), Bridget, Cicely, Henry VII, Elizabeth.

- 30 Margaret (Jeames, Archenbault), Mary (Lewis, Charles), Henry VIII
and his six wives, Arthur, Henry.
- 31 Edward VI, Coats of arms of Bolleyn, Seymour and Ferdinand.
- 32 Phillip and Mary.
- 33 Written on vellum. Elizabeth. (See reduced facsimile herewith).
- 34 Vellum. (33 verso). Blank.
- 35 Blank.
- 36 "Provance" (sic). Raymond Berengare. (9 lines Ms. reference)
- 37 "The Alliance between the kingdoms of England and of France . . ."
Four lines Ms. Alphons.
- 38 Alphons, John, Raymond (Beatrix), Phillipe.
- 39 Richard, Sancta, Beatrix, Lewis, Henry, Eleonor, Lewis, Margaret.
- 40 Phillip II of France (Isabell, Mary), Edward, Margaret, Phillip
(Joane), Charles, Lewis.
- 41 Edward, Isabell, Lewis, Phillip, Charles, Phillip, Charles, Edward
Plantagenet, Phillip, Joane, Phillip, Blaunch, John of Valois.
- 42 Charles. Eight lines Ms reference Edward Plantagenet, and eight
lines Ms reference John of Valois.
- 43 Blank
- 44 "A breife observation . . ." Five lines Ms introducing following
pages.
- 45-62 Ms. biographies of all kings and queens of England from William
to Elizabeth inclusive. (Approximately one page of 38 lines to
each monarch.)
- 63-66 Blank.
- 67 Coat of arms of Francis Bacon. (See reduced facsimile herewith.)
- 68-71 Blank.
- Blank. Unnumbered.
- Blank. Unnumbered.
- Blank. Unnumbered. Unruled. (All preceding pages ruled with
a border).
- Blank. Unnumbered and unruled.
- Blank. Unnumbered and unruled.

End paper

(1) The numbers of leaves omitted above are all blank, *i.e.* Nos. 1, 2, 4, 5, 35, 43, 63, to 66, 68-9, in addition to which at the end are 5 unnumbered leaves, of which the first two are rules like preceding leaves, the last two unnumbered and unruled.

Appendix II—Manuscript Biography of Queen Elizabeth

Captain W. Allan Spowers, who transcribed this leaf 62, made the following notes: The capital letters are as Morgan Coleman used them. The words underlined are in large letters and in the manuscript are underscored in red ink. In the third line the word "miraculus" is in square brackets in the original. The other letters placed in brackets indicate doubt on the part of the transcriber as to the accuracy of the transcription. The word "actions" in the eighth line from the bottom is difficult to read but is thought to be our word "actions." The two capital letters "SS" preceding and joined to the letter "M" for Morgan may or may not be merely a flourish in his handwriting. The two oblique strokes, called diagonals in America, thus " / " appear in the original, as does the spiral under the signature.

Queene Elizabeth

Behould England, the

Comforter, of this sorrowes, the [miraculus] pres[s]erved Ladie Elizabeth, our Dread Sovereigne. God in her, hath remembered his honour, and taken Compassion, one the Calamities of his Church, and by her hath restored once a his heavenlie blessinges amongst us. In all the time of her M'ties most-florishinge and pearable raigne, his mercifull goodnes hath mightelie appered by pres[s]ervinge her thrise Royall sacred person from the malice of the envie. And by protectinge and Defendinge her whole nation from all those Calamities wherwth the Countries Round aboute, have grevouslie bine afflicted. The Romishe rageinge, and hellish practises of Sathan hath he broken, And the mightie, and never so greate before seene preper[ati]ons, of her malicious enemies in his everlastinge streight, hath the Lorde overthrowne and made Confused in their shame: And to their owne distruction retourned them home with in cheife upon them selues. Her Highnes like a Carefull mother, in great Comforth governeth and guideth her people, And wth those blessed meanes wch God hath given her, she most bountifullie succoreth and releiveth the Afflictions of the Church, and of all her oppressed neighbours. Her Ma'tie followth the right waie, And in the Simplicite of harte serveth the true Lord, and directeth her acions accordinglie, and wth a Cherefull Countenance ceaseth not to be thankful, And laynge her heade under his mightie protection, giveth quiett rest to her sowle, because he is her—watchman.

Lett all trowe hartes Clappe their hands in unfained ioy, and praie incessauntlie, that as the most high God of hosts, hath hetherto in all-blessednes preserved and kept her, But also mayntaine her pressious life, Longe, and most happie amongst us.

SS (?) M: C: /

THE TITLE PAGE OF THE "DE AUGMENTIS"

SEVERAL pamphlets *The Shakespeare Myth* (Walter Ellis), received and distributed to erring friends . . . people who have brains but think not. Frontispiece of this booklet reproduces the title-page of Bacon's *De Augmentis* of 1645. This same reproduction seen by many readers in BACONIANA and other pamphlets. Some savant of the past has read a pronouncement describing the picture as an allegory, Bacon seated, right hand on a huge book, left hand *assisting* an effigy of the muse, Tragedy; toward Mount Parnassus the muse holding on high a small clasped book, "which by the cross lines on its side shows that it represents a mirror held up to nature."

Whoever the utterer of these stagnant lines might have been, somewhere between Erasmus and Dean Inge, *I do not agree*.

It is time for a new interpretation. In the first place the creature with hat doesn't look like Mr. Bacon . . . looks more like Peter Stuyvesant, which I mean by that, it is *not Bacon*. Secondly, the man-who-is-not-Bacon is NOT "*resting his right hand*" on the opus giganticum, but is *deliberately pointing* with right index finger at the last line on the page, in about the middle of said omnibus. This book as pictured is two feet long, which is some book! Thirdly, the hatted stranger in the chair is NOT assisting any muse anywhere, —he is restraining a ragged, tattered ex-convict who is attempting to flee with a *locked* book, on which is embossed an Hour Glass.

The locked book represents a SECRET. . . The figure of the man in the chair is a mere effigy, perhaps *representing* Bacon, at that date *hidden*—while the Hour Glass on the clasped book is meant that time must run out before the secret is explained.

The engraver-artists of 1645 were not stupid by any means, so if the publisher wanted a mirror shown ("to reflect nature") there would have been one in the hand of this ragamuffin instead of a locked book.

I say the left hand of the gentleman effigy has caught the thief in the act of *stealing*, for the abashed downcast eyes of this "thing," he, she, or it, shows deep mortification.

Anyhow, "It" the thief, looks *partly* mortified in the flesh, and a one-legged ghou! at that.

And neither can we be sure that this is Mt. Parnassus with Temple in the background. Might it not be Mt. Æonia just as well?

Lastly, I flatly admit my main "discovery"; the fact that I haven't read enough of the controversy to qualify as an expert. . . and that my eyes are not good enough to examine closely *those conspicuously prominent dots on the left page of that huge open book*. They seem to be there *for a purpose*.

EARLE CORNWALL.

CORRESPONDENCE

The Francis Bacon Society does not necessarily accept responsibility for opinions expressed by its contributors.—EDITOR.

To the Editor, BACONIANA

26 October, 1948.

BACON'S BILITERAL CYPHER.

Sir,

"Kite" in his letter in the last issue of "BACONIANA" says that he is interested in Cyphers. May I ask him if he means that he is interested in a casual sort of way or that he has spent many weary hours trying to trace the Biliteral cypher in Elizabethan books? Up to the present time, I have never been fortunate to come across any opponent of Mrs. Gallup who is willing to inform me: 1. What steps he has taken to check up on Mrs. Gallup; 2. How many days and weeks he has spent investigating the cypher; and 3. What reason he has to doubt its validity apart from the fact that he himself is not able to distinguish between the two types of the small italic letters.

Answers to these questions are required before any importance can be attached to any personal opinions on this matter. Any reader knowing nothing of the biliteral cypher on perusing "Kite's" letter is likely to be left with the impression that there is no evidence in support of the cypher. This makes me wonder if "Kite" has ever heard of the American scholar James Phinney Baxter, who did not believe in Mrs. Gallup so decided to test her. So he had a photograph made of the italic letters in the "I.M. Poem" in the First Folio, marked them A or B according to Mrs. Gallups' decipherment, enfolded in the body of this poem a combination of English and German words, photographed it down to the original size as found in the Folio, and sent it to Mrs. Gallup to decipher. To make the test even more severe he inserted in the middle 5 letters the symbols of which gave the letter N. in the hope that if the cypher was a fraud, Mrs. Gallup would not spot this superfluous letter N. In due course Mrs. Gallup sent in a correct decipherment including the stray letter N. which she had recognised and included in her exhibit. I fail to see what better test anyone could have had.

To be able to trace the biliteral cypher requires more concentration than learning a foreign language. If "Kite" did not happen to be a Greek scholar and someone asked him the meaning of a sentence written in Greek characters, it would be unwise for him to say "These letters convey nothing to my mind so they cannot mean anything to anyone else."

It is amusing to find that the majority of Mrs. Gallup's opponents nearly always say that they believe that she was thoroughly convinced of the truth of her work and that they do not dispute her sincerity, which is nonsense because at the same time they are accusing her of having perpetrated one of the greatest literary frauds in History. If we look down through the annals of History, we find that when a fraud has been carried out, it was for either one of two motives, gain or renown. What gain could Mrs. Gallup obtain from her decipher-

ment? None. What renown? None except the scorn and derision of all the literary big wigs of that time. Common sense should tell us that no one would be so incredibly foolish as to spend years poring over the old Elizabethan books, risking going blind in the process, simply for the purpose of producing startling messages that Francis Bacon was the son of Queen Elizabeth. I wonder also if "Kite" has ever seen or heard of Mrs. Gertrude Fiske's magnificent work "Studies on the Biliteral Cipher of Francis Bacon"? This beautifully printed book contains 103 plates showing facsimiles of pages in a great number of Elizabethan books, and sets out the differences between the two italic alphabets in great detail with full instructions as to how the cypher worked. She spent years getting out this work. Is it possible that she did this for the bolstering up of a fraud committed by Mrs. Gallup? The answer is that of the Lady in Pygmalion.

Any reader of "Kite's" letter who knew nothing of this subject is left with the impression that the cypher is a myth and was never used. J. P. Baxter and Mrs. Fiske show clearly that this is not so.

"Kite" says that the cypher is so without suspicion that its very existence is in doubt, but this is not correct. Not only does Francis Bacon tell us that he invented this cypher when a youth in Paris and gave the fullest particulars in every edition of his "Advancement of Learning" but we are given a very strong hint in *Baconiana*, 1679 that it was actually in use because on pages 27 and 28 of this book we find the following

"And whosoever would understand the Lord Bacon's Cypher let him consult that accurate edition (the 1623 Folio Edition of "The Advancement of Learning"). For in some other editions which I have perused the form of the letters of the alphabet *in which much of the mystery consisteth* is not observed but the Roman and italic shapes of them are confounded." What could be the object to making this statement if the cypher had never been used? There was no point in the author of this book drawing his readers' attention to the cypher if the cypher was of no importance and had never been used.

"Kite" says that "It would have been perfectly easy for Bacon to have used a cypher which would have been demonstrably clear". Of course, it would, but has "Kite" troubled to think what would have been the result had he done so? The cypher would have been discovered by some enemy in his lifetime and meant Bacon's speedy death. Bacon when a youth decided exactly what he meant to accomplish and had no intention whatsoever of letting anything interfere with his plans, and he took good care to preserve his life so far as he was able. Bacon purposely made the cipher difficult but in spite of this, he went in daily fear lest it should be discovered in his lifetime. He tells us this in a cypher message in "Entertainment" Ben Johnson 1616 Folio as follows.

"oft doe I muse upon th' ultimity of this cipher and aske whose hand may compleate it. It may be that of some man whom dayly I have seene going to and fro in th' martes and halls of the citty. It may, perchance, be some sharpe spy of th' Court whose zeale would be my

death. But my hope is, that not th' yeares but th' ages shall unfold my secret historie."

Apart from all argument—the proof of the pudding is in the eating. Here is an extract of the cipher in "Novum Organum" 1620—"I have lost therein a present fame that I may, out of anie doubt, recover it in our owne and othe' lands after manie a long yeare. I think some ray, that farre offe golden morning, will glimmer ev'n into th' Tombe where I shall lie, and I shall know that wisdom led me thus to wait, unhonour'd as is meete, until in the perfected time—which the Ruler, that does wisely shape our ends, rough hewe them how we will—doth ev'n now know, my justification bee complete".

Let the reader read this extract over half a dozen times and then ask himself the question "Is it Mrs. Gallup who was crazy or is it the person who can read this and then believe that it was the fabrication, imagination or dream of a half educated American woman? With all due respect to "Kite" I submit that here we find Francis Bacon addressing his decipherer across the centuries. If Mrs. Gallup could have invented this—then she was a greater genius than Francis Bacon himself. The fact that literary people to-day will not take the trouble to investigate the cipher is no proof that it does not exist.

36, Bennett's Hill,
Birmingham.

Yours truly,

EDWARD D. JOHNSON.

To the Editor of BACONIANA

Sir,

'Kite' in his letter about the Biliteral Cypher in the latest issue of BACONIANA gives Bacon's desiderata of a good cypher as follows:—

- (a) Easy to write
- (b) Easy to read
- (c) If possible without suspicion.

Granville Cunningham in his book *Bacon's Secret disclosed in Contemporary Books*, demonstrates how practical the Biliteral Cypher is. He used it in his preface to that book.

He was delighted when I told him that I had spotted it and read it. If I remember rightly only one or two others had noticed it at that time.

The hidden message is as follows:—"Bacon did not die in twenty-six, but retired into hiding, lived to very great age bring'ng out wor(k)s. He died about sixty-eight at age of hundred and seven where I know not, but probably abroad. This was known to some in England."

Cunningham made one slight mistake in his cyphering, but the message was quite easy to read once it was seen to be there. He gave Bacon's Key in facsimile at the end of the book.

Yours faithfully,

(REV.) W. G. SWAINSON.

Sunderland Hall, Lancaster.

To the Editor BACONIANA

Sir,

THE "ARCADIA" (1593) TITLE-PAGE DESIGN.

I observe that Mr. James Arther in Autumn 1948 "BACONIANA" fails to agree with my contention in "BACONIANA", July 1945, that the design of this title page was specially made for the "Arcadia," and that the two principal figures represent the two chief characters in Sidney's romance. I thought I had proved my point, but everybody is entitled to his opinion, and mine is not altered

In view of the fact that this block was used on other publications besides the Spenser Folio of 1611, I fail to see how it can have any allusion to the disputed "Royal Birth" theory. Why should Leicester and Elizabeth figure on such books as:

- 1595 Macchiavelli's *Florentine History*, printed by Thomas Creede for W. Ponsonby.
- 1625 Boccaccio's *Modell of Witt, Mirth &c.* printed by I. Jaggard for M. Lownes,
- 1638 G. F. Biondi's *Donzella Desterrada or the Banished Virgin*, printed by T. Cotes for H. Moseley?

Apart from its first use on the 1593 "Arcadia," the block was used on the 1598 edition (printed by Richard Field for W. Ponsonby); the 1629 edition by H. L. (ownes), sold by R. Moore; and the 1638 edition for J. Waterson and R. Young. After the 1611 *Faerie Queen*, it was used on the 1617 edition, also by H. L(ownes) for M. Lownes.

Those who make a study of the printing and publishing of our period (and what a fascinating subject this is!) will be interested in the above information concerning the transference of this particular block. Many beautiful woodcuts went from publisher to publisher and printer to printer, but they were not always used on literature of great merit or importance.

The above list of books on which the "Arcadia" design appears, does not claim to be exhaustive. I should be glad to hear of any others known to readers.

The Eyrie,
Fremington.

Yours faithfully,
R. L. EAGLE.

To the Editor of BACONIANA
Sir,

LITERATI

Books entitled "Outlines of Literature" are appropriately named when scanty reference is made to the writers of renown merit.

J. A. Hammerton's, "An Outline of English Literature," 116 pp., a production by the Educational Book Coy., professes to be a book about "Great Writers," and is somewhat disappointing, in that a reader would expect to find helpful reference to a great writer like Francis Bacon and his authorship. Hammerton's "Index" is, "Bacon Francis, as story-teller, 88," on which page I read, "England produced a form of prose—fiction which was indigenous. The outstanding examples were the Latin allegories of Bacon (New Atlantis, 1627). This extract is under a heading, "Beginnings of the Novel."

That's all the knowledge a student gets who bought the book to help him pass an examination on Elizabethan Literature and Francis Bacon's Works! VERB SAP,

WM. A. VAUGHAN.

[Sir John Hammerton in question is well-known as a Stratfordian and to many such minds, probably influenced by the disgraceful libels of Macaulay, the name of Francis Bacon is anathema. He is not an authority anyhow. ED.]

To the Editor of BACONIANA
Sir,

BACON'S ROYAL BIRTH

With reference to the article by W. F. Bayley in your Spring Number on Bacon's royal birth and his being sent to France, I think the following extracts from *The Faerie Queene*, Book VI, (1596, 1609, 1611 etc.), holding that he was the author of the poem, may refer to these events.

- VI, ii, 27 Then wote ye that I am a Briton borne,
Sonne of a King, however thorough fate
Or fortune I my countrie have forlorne,
And lost the crowne, which should my head by right adorne.
- VI, ii, 29. The widow Queene my mother, which then hight
Faie *Emiline*, conceiving then great feare
Of my fraile safetie, resting in the might
Of him that did the kingly Sceptre beare,

Whose gealous dread induring not a peare,
Is wont to cut off all that doubt may breed,
Thought best away me to remove somewhere
Into some forrein land, whereas no need
Of dreaded danger might his doubtfull humor feed.

So taking counsell of a wise man red,
She was by him adviz'd to send me quight
Out of the countrie, wherein I was bred,
The which the fertile *Lionesse* is hight,
Into the land of *Faerie*.....

and the following lines (VI, iv, 37) might refer to the transference of the babe Francis to Lady Anne Bacon;—

The Lady hearkening to his sensefull speach
Found nothing that he said unmeet nor geason....
She gladly did of that same babe accept,
As of her owne by liverey* and seisin,
And having over it a little wept
She bore it thence, and ever as her owne it kept.

...for she so wisely did,

And with her husband underhand so wrought,
That when that infant unto him she brought,
She made him think it surely was his owne,
And it in goodly thewes so well upbrought,
That it became a famous knight well knowne
And did right noble deeds, the which elsewhere are shown.

This I found in Mrs. Gallup's deciphering of *De Augmentis* 1623, p.15 of her volume *The Lost Manuscripts*;—

"ere long this wrong'd yet wholly unsuspecting heyre to the crowne, being taken into sweet Lady Anne Bacon's care, was privately rear'd as the youngest sonn to th' honour'd ladie, as mentioned severall times herein.....

Then Yorke House gave me a private chamber, gentle Lady Anne so slyly bearing me thither no one other than her small maid knew aught of my simple life within Sir N. Bacon his house. Ladie Anne guarded me until a boy still-borne, as hath been said, made naturall place for the royale child."

I am yours,

FRANK. L. WOODWARD.

Rowella Tasmania.

To the Editor of BACONIANA
Sir,

IS IT A GAME?

In the conclusion of his article, *Ben Jonson and Bacon* (BACONIANA, Autumn, 1948), Mr. Edward D. Johnson seems to suggest that the Bacon Mystery may be comparable to "the secrets of nature." If so, it evidently is of the kind for which Bacon's *Organum* was especially designed, not "nature at liberty in her usual course," but nature "harnessed and modelled by the art and contrivance of man." (*The Great Instauration*, Part I, p. 241. Montague, ed. 1842). Is it within reason and not without justification to assume that the whole Elizabethan Literary Mystery is a man-made affair, a—shall we say—a "controlled experiment?"

The hypothesis that the Bacon secret is an artificial one is not new. It was advanced nearly a half century ago, at least by implication, by an anonymous author (BACONIANA, Jan. 1903; cited by Alfred Dodd, *The Personal Poems of Francis Bacon*, ed. 1937, p. 190) who asserts that the nature of factual truth in these matters was "deformed for certain well-defined purposes," and that "There is at the present day a Secret Society diligently working on lines laid down by the great Francis St. Alban."

The same hypothesis has been stated again by an anonymous author (*Francis*

*Or *delivery* (see Richard II, 21, 205, etc.) for this legal phrase.

Bacon and his Secret Empire, Horizon, Summer, 1946) who does not hesitate to affirm that the contrivers of the mystery were the members of "the Baconian Society," which at this date "still convenes in the shaded Parnassian groves," and who are—no less!—"the Society of Hermetic Adepts, the unknown philosophers."

It is a tempting thesis. It allows for the supposition that in the 16th century those Parnassians conceived the plan of converting "as above so below" into actual demonstrable fact by playing God, concocting and hiding a thing, expecting us ordinary mortals to assume the king's part, and search it out. It is as if they and their successors were playing with us the game of hide-and-seek that God "out of his indulgence and goodness toward man" plays with his children. (*Ibid.*, Preface, p. 337).

It is a fascinating game—if it is a game!—something like a paper-chase, fox-and-geese, and a jig-saw puzzle rolled into one; but a game with well-defined purposes. It appears to be the Great Experiment in the field of education. It asks *What Is Truth?* (perhaps with the purpose of smoking out jesting Pilates), and *By What Method May Truth Be Ascertained?* The answer to the second question is delivered succinctly: there is but one method, *ours*—"... our method then must necessarily be pursued, or the whole forever abandoned." (*Ibid.*, Part I, p. 340).

These Puckish Invisibles, then, one may suppose, building upon Bacon's book of rules, the *Novum Organum*, by a grand parody have offered us an illustrative experiment, providing both the matter to be explored and the apparatus—all those "marks and signs . . . intentional errata," etc. (To appease sceptics we must offer the stock explanation, they had seen Bacon's book in manuscript.)

One difficulty encountered in this solemn aspect of literary research—or rather, the difficulty brought to the problem by the solemnity of mind which seeks first causes even in trifles—is the tendency to regard all errata as intentional. Like this: Certain Baconians of the present day publish articles which contain certain errata. The Hermetic Adepts of the present day publish certain errata. Therefore, all Baconians who commit errata are Hermetic Adepts. Which is absurd.

But—both Mr. Gentry (*BACONIANA*, Spring, 1948), and Mr. Johnson (*Op. cit.*) have made erroneous statements concerning Bacon and the Pleiade. Is it a game?

Now one of the rules, that which concerns reports upon experiments, is important. It is the methodology, the technique for handing on the lamp:

We admit nothing but as an eyewitness, or at least upon approved and rigorously examined authority; so that nothing is magnified into the miraculous, . . . Nay, the commonly received and repeated falsehoods, which . . . have become inveterate, are by us distinctly proscribed and branded, that they may no longer molest learning. . . . In every new and rather delicate experiment, although to us it may appear sure and satisfactory, we yet publish the method we employed, that by the discovery of every attendant circumstance, men may perceive the possibly latent and inherent errors, and be roused to proofs of a more certain and exact nature, if such there be. Lastly, we intersperse the whole with advice, doubts, and cautions, casting out and restraining, as it were, all phantoms by sacred ceremony and exorcism. (*Ibid.*, p. 340)

The falsehood concerning Bacon and the Pléiade seems apt to become "inveterate;" and the statement that the beginning of the Renaissance in England waited upon the return of a nineteen-year old boy from France in 1579, is something that borders upon the "miraculous." Such a sweeping generality, against all "approved and rigorously examined testimony" (*cf.* Any detailed history of the literature of any nation) smacks somewhat of the old logicians' form, and, of course, "is exposed to danger from one contrary example." (*Ibid.* p. 339). In this business of exorcism, perhaps he also serves who only lies in wait with one large negative instance!

So now, at the risk of damaging international amity, to ambush Mr.

Johnson! He really has laid himself wide open, if he means to be taken literally. We quote, interspersing the whole with gobs of doubt:

At the time that the 'Shakespeare' plays were being written (*if said plays were being written during the reigns of Edward VI and Queen Mary*), there were seven young men in France (*the youngest of whom were twenty-eight years older than Bacon, while the eldest was his senior by fifty-two years*) who (*for a decade, 1549-1559*) were the backbone (*brittle, for it broke under the impact of religious controversy, extravagant affectations of imitators, and critical bludgeoning by the Huguenot faction*) of the French Renaissance. . . . Francis Bacon when in France met these seven young men (*Du Bellay died in the year Bacon was born, Jodelle died three years before he set out for France, and Belleau a few months after his arrival; Dorat, aged sixty-eight, who had written nothing of importance in French verse, was the director of the College de Coquerat; De Tyard, aged fifty-five, the least influential of all, had given up literature upon becoming the Bishop of Chalons; Ronsard, the genius among them, now aged fifty-two, had retired two years previously to the solitude of his priory of St. Cosme; De Baif, aged forty-four, whose precepts as to metrics and rhyme proved disastrous whenever followed, was the only one Bacon was likely to have met.*) and was much struck with the work they were doing (*most of the work for which they are famous had been published before 1560*), so he decided to start a similar renaissance in England, which he did the moment he returned home

There was no need for the boy to have been in such haste, for he was already a generation too late. However, much might be said, positively, as to traces of Pléiade influence in English literature; but since most of it would tend to play hob with the Baconian theory of multiple authorship, the foxy goose will play safe, and stay on the negative team.

Sincerely yours,

Iowa City, Ia., U.S.A.

MYRL BRISTOL

To the Editor of *BACONIANA*

Dear Sir,

THE DATE OF BACON'S DEATH

In her article "The Two Deaths of Francis Bacon" (*BACONIANA*, Oct., 1947) Miss Sennett revives the argument that Bacon did not die in 1626, but left secretly for the Continent, and was still living as late as 1631.

In "Francis Bacon's Bi-literal Cipher" (part III) page 48, there is an alleged decipherment initialed W.M. to denote that the cipher was inserted by William Rawley in *The Miscellany Works*, 1629, in which we read:

"We still give F. Bacon our devoted service, although his own labours have at length ceased and he sleeps in the tombe."

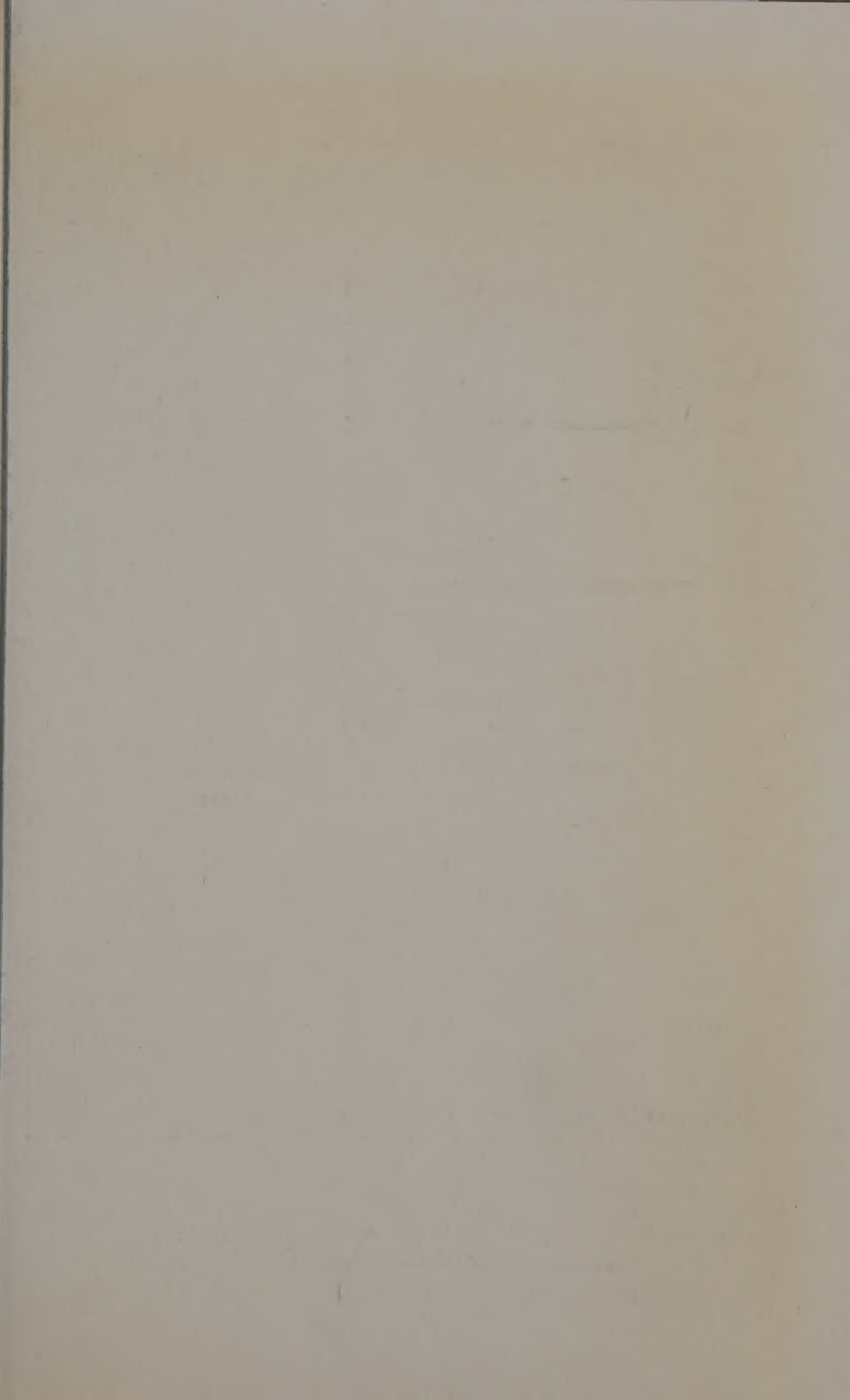
Those who doubt the fact of Bacon's death in 1626 are mostly supporters of Mrs. Gallup. They must now either reject her decipherment or cease to question the date of Bacon's death.

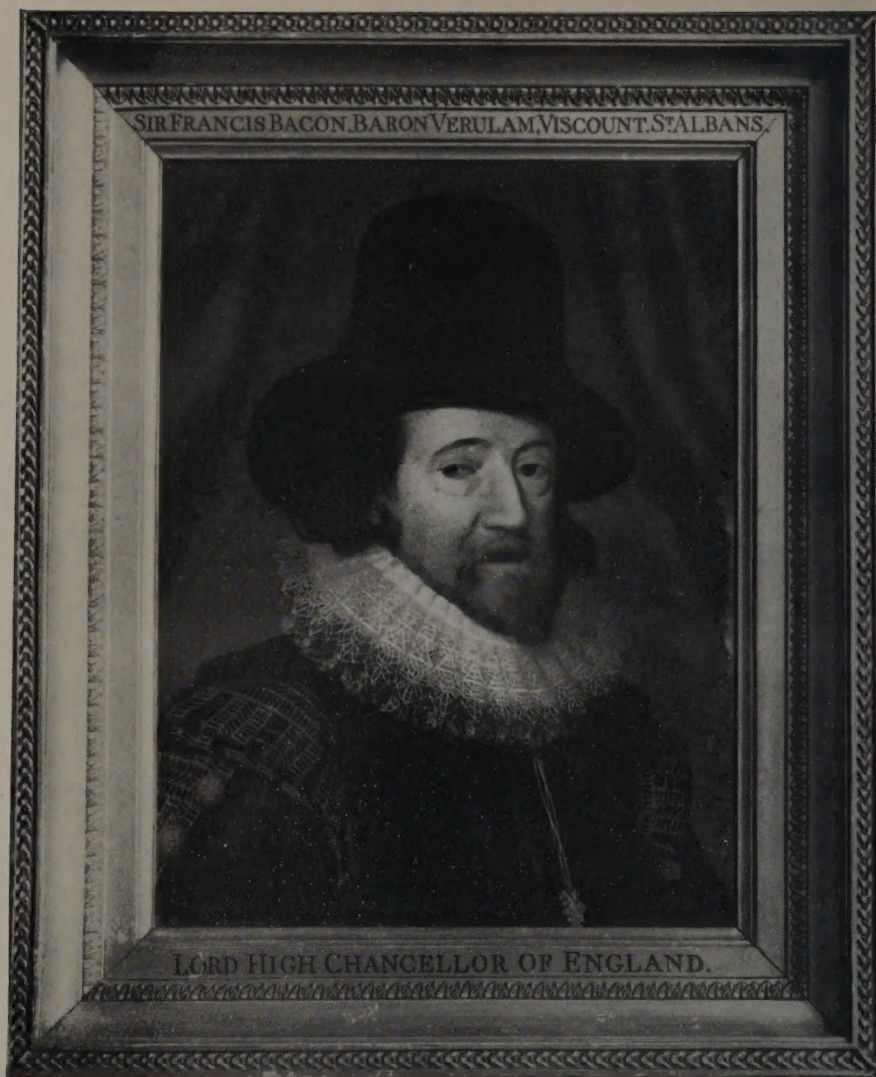
If Bacon had not died in 1626 but had departed to the Continent, living to a ripe old age, surely Rawley would have given this information either in the bi-literal cipher inserted into the *Miscellany* in 1629, or in *Resuscitatio* of 1657. The latter decipherment occupies no less than 32 pages of Mrs. Gallup's book. But there is not so much as a hint of this sensational news which could have been safely inserted in cipher in 1657, if, indeed, any such thing had occurred.

Yours faithfully,

H. BRIDGEWATER

If Bacon was living in secret retirement on the Continent after 1626 he was dead to the world, as should obviously explain Rawley's sentence, the more so since at any time there was danger of the discovery of the Bi-literal Cypher. Mr. Bridgewater's argument is a *non sequitur*.—EDITOR)





A RECENT CURIOUS DISCOVERY: A PORTRAIT OF FRANCIS BACON,
PROBABLY BY VAN SOMER, ACQUIRED BY AN EXTRAORDINARY
CONCATENATION OF CIRCUMSTANCES BY MISS ELLA M. HORSEY
(*Courtesy of Miss Horsey*)